

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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"The World's Record Shop"

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THIS is the 133rd issue of this little bulletin. With it we begin the twelfth volume. Last month we included a renewal blank with each copy mailed, and so many renewals were received that it has been impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers, whether they renewed or not. We cannot continue this practice beyond this month, so if you have not as yet sent in your renewal, you should do so at once in order that you will not miss any issues.

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There seems to be a growing demand for "Sound Effect" records — radio stations, amateur movie photographers, little theatre groups and others seem to have great difficulty in securing the recordings they need for their particular purposes. Recently a catalogue containing sixty-eight double-face "Sound Effect" records came to our attention. The records are known as Major Records, and a limited number of these catalogues are available for distribution to those who are interested. A request for a copy sent to the publishers of this bulletin will be promptly attended to.

On these records are literally hundreds of different "effects" — Animal sounds, Baby crying, Bells, Boat whistles, Burglar alarm, Caliope, Cash register, Drum rolls, Trains, Laughing crowd, etc., etc. Most, if not all, of the "effects" are recordings of the actual thing represented — not mediocre imitations. They are the best that we have heard and we do not hesitate to recommend them. The price of these records is \$2 each, and on each disc will be found a number of "effects" properly spaced so that any one of them may be used separately.

Jazz: From the Congo to the Metropolitan. By Robert Goffin. xii + 254 pp. Doubleday, Doran & Co. (Garden City, N. Y.). Price \$2.50.

As Arnold Gingrich, the editor of *Esquire*, says in his illuminating introduction to Mr. Goffin's provocative book, "Robert Goffin was the first serious man of letters to take jazz seriously enough to devote a book to it. That was back in the early days of that other World War. . . . That book, as it happened, was a book of poems. It was not until 1930 that Goffin devoted a full-length critical book treatment to the subject, in *Aux Frontières du Jazz*. After that came Panassié and *Le Jazz Hot*, and Delaunay and the *Hot Discography*; and after all that came the belated American appreciation of jazz."

Mr. Gingrich then goes on to point out that it took the Belgian, Goffin, and the two Frenchmen, Panassié and Delaunay, to lead in the appreciation of American jazz as a true art form. It seems that Europeans had a very good idea of real American jazz in the twenties, judging from the critical articles that appeared during that time, while it was not until well into the thirties that American critics showed any inclination to take our jazz seriously.

Robert Goffin is a man of many and varied interests. Until the Nazis invaded Belgium and he left of his own accord, he was one of the most prominent criminal lawyers in his country. He is an accomplished writer of both prose and poetry and an authority on rats and eels. For over twenty-five years he has had a genuine interest in American jazz—an avid collector of hot jazz recordings, a friend of many of the leading jazz musicians that visited Europe, and a critic who is highly respected for his keen

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insight in all matters pertaining to the subject.

His book traces hot jazz from its earliest beginnings to the present day, with especial emphasis on the lives and characteristics of the players who are responsible for its development. All American lovers of hot jazz will not agree with all of Mr. Goffin's evaluations, especially the prominence he gives to the Original Dixieland Jazz Band, but the great majority will agree with him in his feeling that Louis Armstrong was the greatest of the great.

Mr. Goffin has not padded his book one little bit—every page has meat for the lover of hot jazz, and much information that has not been published before is now available in this writer's comprehensive little book.

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IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Brahms: Song of Destiny, Op. 54 (Schicksalslied). Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter with The Westminster Choir conducted by John Finley Williamson. 2-12" discs (C-11801D and C-11802D) in album. Columbia Set X-223. \$2.50.

Here is something of Brahms that has been in need of recording for some time, the great romantic composer's *Song of Destiny* (*Schicksalslied*). Bruno Walter, conducting the Philharmonic-Symphony Orchestra in conjunction with the famous Westminster Choir, has been selected to perpetuate this impressive work on discs.

The composition is strongly reminiscent of Brahms' other choral works—the *German Requiem* and the *Alto Rhapsody* for example. There is the same solemn, meditative quality and the same harmonic color that one hears in the other works.

The *Song of Destiny* was written by Brahms as a result of his reading Friedrich Holderlin's romantic poem, *Hyperion's Song of Destiny*, when he was vacationing in the north of Germany during the summer of 1868. Brahms is said to have made his initial sketches for the composition at Wilhelmshaven on the very day that he first read Holderlin's lines, so much was he impressed by the quality of the poem. However, because of involved philosophical differences which Brahms is said to have held with Holder-

lin's poems, the choral work was not completed until three years later. The *Song of Destiny* was soon afterwards performed from manuscript—to be exact, on October 18, 1871, by the Carlsruhe Philharmonic Society, conducted by Brahms himself—and it was not until December of that year that the composition was finally published.

Bruno Walter and the forces at his disposal give a majestic performance of this imposing work, which is so full of twilight and resignation. On the odd side, the Westminster Choir performs Brahms' motet for unaccompanied chorus, *O Saviour, Throw the Heavens Wide*, under the direction of its own conductor, Finley Williamson. The recording is good and the surfaces are smoother than they have been on Columbia records of late.

Stravinsky: Le Sacre du Printemps. Philharmonic-Symphony Orchestra of New York conducted by Igor Stravinsky. 4-12" discs (C-11367D to C-11370D) in album. Columbia Set M-417. \$4.50.

Columbia has selected Stravinsky's *Le Sacre du Printemps* for its "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in October, 1940:

Judging from the reluctance with which some approach *Le Sacre*, it seems hardly possible that it made its debut more than a quarter of a century ago. The very fact of its triumphant survival over the tremendously adverse reception of its early years, testifies to its right to be placed with the greatest masterpieces of musical history. Its influence in shaping a new and vital musical idiom is unquestionable.

The music of *Le Sacre* depicts the stirring and exciting picture of the pagan rites of pre-Christian Russia, with its primitive emotions and elemental worship of the earth, in a remarkable fashion. Few could help catching its bizarre spirit. The complexities of the score itself present a problem to conductors which is seldom met with entire satisfaction, and in turn present a problem to the hearer, making the music much more difficult than necessary.

Stravinsky's performance gives the music a clarity and simplicity such as we have never before heard. The recording does its share also in keeping this rendition crystalline. Nor does Stravinsky fail to preserve the dramatic force. For anyone making a first acquaintance with the work, there is no better way than to listen to this revealing performance of it. Others will see many new facets of *Sacre* in this set. We offer our hearty congratulations on the finest performance of *Le Sacre* to our knowledge.

Arcadelt: Ave Maria (Trans. Harl McDonald). One side, and **Bach: Fugue a la gigue** (Trans. Cailliet). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1070). 75c.

This disc features the softest recording we have ever heard. At the beginning of the *Ave Maria* side one has to strain one's ear to note when the orchestra

begins. The orchestral arrangements on this record are by persons well-known to Philadelphians; Harl McDonald is the present manager, and Lucien Cailliet is a former member of the Philadelphia Orchestra. These orchestral transcriptions make pleasant listening, although neither of them is anything to get particularly excited about. They have been nicely played by the Boston "Pops" and have been satisfactorily recorded.

Coates: By the Sleepy Lagoon. London Philharmonic Orchestra. One side, and **Coates: Last Love** (Romance). Light Symphony Orchestra. Both conducted by Eric Coates. 1-12" disc (C-7408M). \$1.

Last month, this recording of *By the Sleepy Lagoon* filled the fourth side of the Columbia set of Coates' *Cinderella*. As there is a demand for a single record containing this popular number, Columbia has coupled it with the same composer's *Last Love* and makes it thus so available this month. If you are not familiar with the work of England's premier composer of light music, Eric Coates, here is an introduction that is sure to be pleasing. Both selections are played with taste and have been splendidly recorded.

Dvorák: Slavonic Dance No. 1 in C major, Op. 46, No. 1. One side, and **Dvorák: Slavonic Dance No. 3 in A flat major, Op. 46, No. 6.** St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (V-11-8566). \$1.

Various recordings of these popular selections have been issued from time to time. In our opinion, the best of the lot are those by the Czech Philharmonic Orchestra conducted by Talich, which are still listed in the Victor catalogue. The present renditions are adequate, though not in any way distinguished.

Schumann: Traumerei, Op. 15, No. 7 (Trans. Stokowski). One side, and **Tchaikovsky: Solitude, Op. 73, No. 6** (Trans. Stokowski). All-American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11982D). \$1.

Stokowski lays on his lushness without stint in his orchestral arrangements of these familiar tunes. His orchestra responds to his wishes and we have a disc *a la Stokowski par excellence*. Reproduction—satisfactory.

VOCAL

Mattei: Non e ver (sung in Italian). One side, and **Duparc: Chanson Triste** (sung in French). John Charles Thomas (baritone) with Victor Symphony Orchestra conducted by Frank Tours. 1-12" disc (V-11-8586). \$1.

John Charles Thomas gives fine renditions of these two songs that are so well-known to concert audiences. He is well supported by an adequate orchestra and the reproduction is excellent.

CHAMBER MUSIC



Mozart: Divertimento in E flat, K. 563. Jascha Heifetz (violin), William Primrose (viola), and Emanuel Feuermann (violoncello). 4-12" discs (V-11-8546 to V-11-8549) in album. Victor Set M-959. \$4.50.

Jascha Heifetz, William Primrose and the lamented Emanuel Feuermann have added yet another to the list of distinguished performances of chamber music—the Mozart *Divertimento in E flat Major*. Not so long ago Artur Rubinstein combined his talent with that of Mr. Heifetz and Mr. Feuermann, to give us a wonderful exposition of the Beethoven *Archduke Trio*, and now combining with Mr. Primrose's suave viola, these gentlemen have delighted our ears once more with lovely music.

The *Divertimento in E flat Major*, for all its apparent serenity and gayety, was written just after a period in Mozart's life which was filled with worry and mental anguish. Mozart had gone through days of financial adversity, climaxed by his wife's grave illness and the money which had to be put forth to meet this emergency. In desperation, he turned to the rich merchant, Michael Puchberg, who delighted in music purely as an amateur. Puchberg, after an exchange of several letters, agreed to help Mozart, asking in return only a few informal concerts in his own home. Mozart, overcome with gratitude, dedicated the *Divertimento in E flat Major* to Puchberg, who turned out to be his most trusted and reliable friend, and who managed to make Mozart's last years at least bearable.

The present composition, one of twenty-two *divertimentos* written by Mozart, is divided into six movements, most of their contrast being achieved through a change in tempo. Two minuets and a set of variations are included in this delightfully characteristic composition.

There is little use in expatiating on the glories of the Messrs. Heifetz, Primrose and Feuermann. Obviously, it is an all-star cast, and we merely urge you to hear this set and then give free rein to your own reactions and enthusiasms.

D.

Beethoven: Quartet No. 15 in A minor, Op. 132. Budapest String Quartet. 5-12" discs (C-71499D to C-71503D) in album. Columbia Set M-545. \$5.50.

This month The Budapest String Quartet adds to its long list for Columbia another Beethoven Quartet, the *Quartet No. 15 in A minor, Opus 132*.

Among all of Beethoven's many quartets, none is more impressive than the present composition, for it is, more than most, very intimately associated and entangled with many phases of the composer's life. The extremely careful, meticulous workmanship of the composition is more than apparent, as one realizes that it took Beethoven two and a half years to write it.

Prince Nicholas Galitzin, a great and fervent admirer of Beethoven's, commissioned him to write three string quartets in the year 1822. In the winter of 1823, Beethoven agreed to conform to Prince Galitzin's wishes and the work began. This quartet was the second of the three to be completed, the piece being interrupted by the composer's serious illness during the spring of 1825, when he was forced to go to Baden, then a highly reputed watering-place.

The third movement of the quartet is a solemn and beautiful piece of music, serene and religious in feeling, and, in fact, it bears the inscription, "Song of Thanksgiving to the Deity on recovering from an illness, written in the Lydian mode."

The quartet was finished at Baden, during the month of August, and received its first public performance during November of that year.

So much has been said about the virtues of the Budapest String Quartet that it seems superfluous to add our mite to the general chorus. However, we will go on record by saying that they perform magnificently and that the reproduction is A-1. D.

CHORAL



Winged Victory—Excerpts. Winged Victory Chorus and Orchestra. Lt. Leonard de Paur, Choral Director. 2-12" discs (D-29131 and D-29132) in album. Decca Set A-363. \$2.50.

It looks as if Decca has another smash hit with its recording of these choral selections from Moss Hart's U. S. Army Air Force's play, *Winged Victory*. The recordings were made by the original chorus and orchestra and include the following numbers: *Winged Victory*; *My Dream Book of Memories*; *Whiffenpoof Song*; and *The Army Air Corps*.

For those who have seen the show this album is a "must," and those who like good male chorus singing of a tuneful character will also find it mighty attractive.

Decca is certainly on the job when it comes to recording the New York hits with the original companies: *Oklahoma*; *One Touch of Venus*; and now *Winged Victory*. It is rumored that *Carmen Jones*, recorded practically completely, will soon be announced. Won't that be something!

PIANO



Liapounoff: Lesghinka, Op. 11 (Caucasian Dance. Etude No. 10). Alexander Brailowsky (piano). 1-12" disc (V-11-8567). \$1.

Brailowsky has selected this attractive selection by his compatriot, Serge Michailovitch Liapounoff (1859-1924), and gives a spirited and authoritative rendition on the present disc. Liapounoff is not particularly well-known in this country and many persons will very likely hear his music for the first time upon this record. He was born in Yaroslav, Russia, and studied composition under Tchaikovsky. He was associated

with the Imperial Choir at St. Petersburg for a number of years, and in 1893 he was commissioned by the Imperial Geographical Society to collect the folksongs in the Governments of Vologda, Viatna and Kostroma. After the Russian Revolution he settled in Paris, where he died in 1924. He composed in many forms, but is remembered mostly for his songs and works for pianoforte.

The present disc is a welcome addition to the repertory of recorded works of piano music.

ORGAN



Reubke: Sonata for Organ in C minor, on the 94th Psalm. Five sides, and Purcell: Trumpet Voluntary. E. Power Biggs (organ). The Organ in Memorial Church, Harvard University. 3-12" discs (V-11-8560 to V-11-8562) in album. Victor Set M-961. \$3.50.

Here is indeed something completely off the beaten track. RCA Victor, in issuing this unusual album, has trod on virgin soil, for never before, to our knowledge, has this *Sonata for Organ in C minor* by Julius Reubke been recorded at any time. We doubt if the average record buyer has ever even heard of Julius Reubke, for until the appearance of this album we know we hadn't.

Julius Reubke, a favorite pupil of Liszt, was born in Hausneindorf in 1834 and died in 1858 at the age of twenty-four. In such a short span of existence, the young composer was able to leave little behind him, but he did bequeath to the world one masterpiece, and that is the present *C Minor Sonata*.

In the words of the celebrated organist, E. Power Biggs, who performs this work, obviously *con amore*, "he wrote no orchestral tone poems, no successful songs, few piano pieces; yet, like the poet Gray with his immortal *Elegy*, Reubke with this one musical creation is assured of a place among the greatest of the romantic composers, and becomes a worthy successor to Bach himself in the developing stream of organ literature."

The present piece is in strict sonata form. There is an opening movement, which shows the influence of Liszt in its rhapsodic and dramatic exhilaration, in which the pupil quite excels his teacher. The second movement is a searching and brooding adagio, and there is a brilliant concluding fugue for the finale.

Undoubtedly Reubke would have written many wonderful compositions had he lived, for there is every indication of this. The facts being as they are, tragic in his case, we are nevertheless grateful to RCA Victor and to E. Power Biggs for making this set not only possible but a reality.

Mr. Biggs performs sonorously on the stupendous organ of the Memorial Church of Harvard Univer-

sity. This instrument boasts four manuals and approximately one hundred stops.

The recording is altogether lifelike; and on the odd side we find Purcell's *Trumpet Voluntary*, played with appropriate majesty. D.

Melodies That Live Forever. Played on the Master Cathedral Organ. 4-10" discs (BL-501 to BL-504) in album. Bibletone Set F. \$4.50.

- BL-501 Largo (Handel)
Angel's Serenade (Brage)
- BL-502 Ave Maria (Schubert)
Agnus Dei (Bizet)
- BL-503 Londonderry Air
Reve Angelique (Rubenstein)
- BL-504 Adagio Pathetique (Goddard)
Elegie (Massenet)

To meet the insistent demand for organ recordings of familiar music of a classical or semi-classical character, Bibletone has issued this little album. The selections are ones that every one will recognize as soon as he hears them. The reproduction is very fair but the tone control on the phonograph should be turned so as to cut out most of the "highs" or the surface noise may be quite annoying. In other words, the surface noise on the samples sent us was excessive.

DICTION

Judith Anderson in Dramatic Sketches. Judith Anderson with supporting cast and mixed quartet. 3-12" discs (V-11-8554 to V-11-8556) in album. Victor Set M-960. \$3.50.

An attempt has been made, and with considerable success we think, to dramatize these selections. Miss Anderson and an adequate cast of players, with the addition of a mixed quartet to lend a touch of appropriate music, have brought them very much to life on these discs. In this field the recorders have done very little, and so this unique and altogether charming album is more than welcome. Miss Anderson is known to all devotees of the live-theatre for her many Shakespearean roles, and to record collectors for her splendid work in Victor's recording of *Macbeth*, in which she shares honors with distinguished English actor, Maurice Evans.

The following selections were chosen by Miss Anderson for the present album: *Lincoln's Letter to Mrs. Bixby* by Milton Geiger; *The Fog* and *The Statue of Liberty* both by John Latouche; and *Passages from the Sermon on the Mount* from the St. James version of the Bible.

The texts of the various selections are printed on the inside covers of this album, and we believe that most persons will find added enjoyment if they will follow the text as they listen to these recordings. R.



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BOOKS OF MUSICAL INTEREST

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Jazz: From the Congo to the Metropolitan. By Robert Goffin. xii + 254 pp. Doubleday, Doran & Co. (Garden City, N. Y.). Price \$2.50.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

Dmitri Shostakovich: The Life and Background of a Soviet Composer. Victor Ilyich Seroff in collaboration with Nadejda Galli-Shohat, aunt of the composer. 260 + vii. Illustrated. Alfred A. Knopf (New York). Price \$3.

Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

The Music Goes Round. F. W. Gaisberg, 273 pp. Illustrated. The Macmillan Company (New York). Price \$3.

A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons. (New York). Price \$3.50.

Arturo Toscanini—A Photobiography. Photographs collected by Susanne Winternitz Hoeller. Biographical sketch by Robert Haven Schauffler. Introduction by Dorothy Thompson. 56pp. Island Press (New York). Price \$3.

Musical Acoustics. By Charles A. Culver. xiii + 194 pp. Illustrated. The Blakiston Co. (Philadelphia). Price \$2.50.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BL—Bibletone, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargall, MU—Musicroft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

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- - - - - APRIL 1944

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You're Only Human Once. By Grace Moore.
275 pp. Doubleday, Doran & Co., Inc.
(Garden City, N. Y.). Price \$2.50.

Grace Moore admits in her book that she talks more than anyone she knows, and after reading her racy account of her life to date we wouldn't question that statement. She starts on page one and doesn't stop for breath until she closes on the theme that she is not dead yet—"This, then, is for today. As for tomorrow and tomorrow—who knows?" Having read these final words, one lays aside the book, takes a very deep sigh and murmurs to one's self, "My God! She writes fast."

Miss Moore is a small town girl (Jellico, Tenn.) who has made good largely through her own efforts and unbounded enthusiasm, and judging from her book she loves to tell about it. Like most small town girls she is impressed with important persons and she never misses an opportunity of mentioning them in her narrative. Her little book is not indexed, but if it were, there would be a list of the great and near great that would run into the hundreds. How one little girl could become a star of musical comedy, the Metropolitan Opera, the concert stage, and Hollywood, and marry the leading movie star of Spain, in a comparatively few short years, and still have time to meet and entertain, and to be entertained by, the big-shots in these various fields both in America and Europe, with the top-flight diplomats, Churchill, Daladier, *et al.*, thrown in for good measure, is something at which to marvel. Certainly Miss Moore couldn't have let much grass grow under her feet. We know she didn't let much of the grass of her

native state sprout under her slippers for she ran away to New York before she had completed her schooling. There her professional career began and it is still going with ever-increasing speed as she finishes her autobiography-to-date.

Although her book is of no value from a musical standpoint, it is moderately amusing and thoroughly straight-forward. She calls a spade a spade at all times and does not mince words about anything. Her vast number of fans will very likely wish to read it. A fair statement might be that Miss Moore is conducting her own gossip column in which she does not spare herself one little bit. She may gain notoriety through her little book but we don't believe that she will gain much sympathy. Perhaps she doesn't want any sympathy; perhaps she doesn't need any.

The only mention that she makes of her records is the statement that she spent six hours in the recording studio the day before a Philadelphia concert in 1935 or 1936 and because of fatigue gave the worst concert of her career.

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At one time the various catalogues contained numerous recordings of Hebrew religious music, but practically all of them have now been dropped. Many persons, Gentiles as well as Jews, are interested in the music of the synagogue and so we thought it worthwhile to call attention to a Victor Album bearing the title "The Golden Voices of Israel." This album contains six 12-inch discs and the price is \$6.50. Six cantors are represented—a disc containing two selections, one on each side, is devoted to each of the following: Sawel Kwartin, Leib

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Glantz, Kapov-Kagan, Joseph Rosenblatt, Pierre Pinchik and Samuel Vigoda.

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ORCHESTRA



Bach: Transcriptions for Orchestra. Philadelphia Orchestra conducted by Leopold Stokowski. 3—12" discs (V-11-8576 to V-11-8578) in album. Victor Set M-963. \$3.50.

We have known for sometime that there were several recordings of Bach transcriptions by the Philadelphia Orchestra under Stokowski that had not been released, and we have been anxiously awaiting their issue. This month Victor grouped them in the present album together with Stokowski's orchestral version of Palestrina's *Adoramus Te*.

The first of the group is the first movement of the *Sonata in E flat major for pedal clavier*. This work is the first of six sonatas that Bach wrote for his son Wilhelm Friedemann, after that young man had mastered the exercises of the *Clavierbüchlein*. When Mr. Stokowski finished his orchestral version of this piece, he said:

"I have made a Symphonic transcription of part of one of these sonatas. It shows the limitless range of Bach's spirit and the unending variety of his musical expression. It is light and delicate in character—almost scherzo-like—with elastic gaily dancing rhythms. It flows from one key-center to another with remarkable suppleness, and is full of smiling charm and delight."

The Choral Prelude *Ich ruf' du dir, Herr Jesu Christ* is the next item. This new recording takes the place of an earlier one (V-6786) which Stokowski made for Victor many years ago—a record that has maintained its popularity through the years.

Then there is the *Prelude and Fugue in E minor* (No. 3 of Eight Little Preludes and Fugues for Organ). Here is another example of composition that Bach did for the musical education of his children. It is simple in structure but holds a wealth of melodic ingenuity. Stokowski uses the brasses of his orchestra to excellent advantage in bringing out the five voices of the Prelude.

Two sides of a disc are required for *Es ist vollbracht* (From the St. John Passion). This deeply moving aria for contralto based on the dying words of our Saviour, "All is fulfilled," has been transcribed for full orchestra by Stokowski. Mr. Stokowski has caught the tragic spirit of this piece and renders a

musical work that is reverent and inspiring. From the foot of the cross suspending the dying Jesus, it moves toward the resurrection, finally emphasizing the Christ triumphant. This is also a re-recording; the present disc taking the place of the earlier one (V-8764).

Apparently the above selections are all that remain to be released of the Bach Transcriptions by Stokowski, for the last record-side is used for his orchestral version of Palestrina's *Adoramus Te*. His transcription of this little piece was released on one side of a 10-inch record that made its appearance in Europe several years ago, but which was never given a domestic listing. In the present album a new recording of it appears on a 12-inch disc. Here again Stokowski uses the fine brass choir of the Philadelphia Orchestra to marked advantage to project this simple but eloquent music.

It has been said that Stokowski in transcribing and arranging works for orchestra has quite forgotten the original composer in his enthusiasm for Stokowski. Whether this may have been true in some cases is beside the point in appraising the works that we are presently considering. Certainly in approaching the compositions included in this album Stokowski did so with great modesty and impeccable taste. No one can criticize these transcriptions because of Stokowski's lack of understanding or sympathy with the great masters who conceived them. All in all, we would say that the maestro has done a grand job and has brought great music, that but for his transcriptions, would remain known only to a few scholarly musicians, to the attention of the general public for their enjoyment and appreciation.

The Philadelphia Orchestra, as always under Stokowski's direction, is at its peak of perfection, and the reproduction throughout meets the highest standards. Here is an album that may be unequivocally recommended. R.

Beethoven: Symphony No. 9 in D Minor, Op. 125.

Vienna Philharmonic Orchestra and Vienna State Opera Chorus with Louise Helletsgruber (Soprano), Rosette Anday (Contralto), Georg Maikl (Tenor) and Richard Mayr (Bass), conducted by Felix Weingartner. 8—12" discs (C-68349D to C-68356D) in album. Columbia Set No. 227. \$8.50.

Columbia has selected its recording of Beethoven's Ninth for its "record classic" re-issue this month. The following annotation appeared in **THE NEW RECORDS** upon its initial release in December, 1935. (Note: This is the latest recording of this work available).

Columbia, realizing the importance of this recording, made it available in America within a few weeks of its release abroad. And it is an important recording, a very important one. An adequate version of Beethoven's Ninth should be in the library of every-

one who professes to collect records seriously. Whether there has been an adequate version until now is perhaps a question. A great many people feel that Stokowski's recording, which made its appearance a little over a year ago, falls well within that classification. There are others who feel that it is not all that it might very easily have been; they do not think that the choral part of the last movement is in any way satisfactory. There will very likely be quite a number in whose opinion the present recording by Weingartner will fall short of perfection, but in our judgment the great majority of music lovers will prefer the present version to any that have gone before, and that, of course, includes the one by the Philadelphians under Stokowski.

Weingartner gives a clear, straightforward reading, the choral work is magnificent, and the reproduction of the orchestra and the voices is superb. It may not be perfection, but it certainly satisfies us, and we are not so easy to please, especially with our Beethoven.

Foote: Suite for Strings in E major, Op. 63. Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-11-8571 and V-11-8572) in album. Victor Set M-962. \$2.50.

There is always tremendous interest in anything that Dr. Serge Koussevitzky and the Boston Symphony select to present on records.

This month they have chosen a *Suite for Strings in E Major, Op. 63* by the late American composer, Arthur Foote.

A native of Salem, Massachusetts, born in 1853, Foote was a pioneer in the musical development of America. Avoiding the usual procedure of going to Europe for his musical education, Foote obtained his instruction in his own country, exploring the mysteries of harmony with Stephen A. Emery before entering Harvard College. There he directed the Harvard Glee Club until he received his M. A. degree in 1875.

Foote is the author of a very long and comprehensive list of musical compositions. Always scholarly and a stickler for form, his work is worthy of respect. He has written eight major orchestral works, eight major works for chamber groups, and numerous songs and choral compositions.

The present piece was composed in 1907. It is formal music and the outgrowth of respected traditions, also, in its leanness and avoidance of lush effects, typical of the New Englander who wrote it. The composition is divided into a short *Prelude*; a second movement called *Pizzicato and Adagietto*, and a final *Fugue*. It is brief and concise, and it has a definite message to express.

It is evident that Dr. Koussevitzky and the Boston Symphony have complete belief in Foote's music. Their rendition calls for superlatives. D.

Bach—trans. Stokowski: Preludio (From Partita in E major for unaccompanied violin). One side, and Mendelssohn: *Midsummer Night's Dream—Scherzo, Op. 61, No. 1*. All-American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11983-D). \$1.

This record was a distinct disappointment. Both selections are favorites of ours but the finesse required for a fine performance of them is entirely missing. We would call this a jerky performance; the music goes along smoothly enough for a time and then the orchestra blasts out in a raucous manner that is most displeasing to say the least. This is particularly noticeable in the Bach selection.

Four Favorite Waltzes. Columbia Broadcasting Symphony conducted by Howard Barlow. 2-12". discs (C-71569-D and C-71570-D) in album. Columbia Set X-240. \$2.50.

C-71569-D Strauss: *The Blue Danube*. Sibelius: *Valse Triste*.

C-71570-D Tchaikovsky: *Waltz of the Flowers*. Strauss: *Tales from the Vienna Woods*.

There is not much to write about this album except to say that in it will be found a grand little bundle of melody. Melodies that are known and loved by everyone. Howard Barlow is a fine conductor, one who is not fully appreciated in our estimation, and he presents these well-known tunes with taste and just the right feeling. He has a splendid orchestra and Columbia has done a great job of recording.

CHAMBER MUSIC



Dohnányi: *Quintet in C minor for Piano and Strings, Op. 1*. Edward Kilenyi (piano) and Roth String Quartet. Seven sides, and Dohnányi: *Ruralia Hungarica, Op. 32a—Presto, ma non tanto*. Edward Kilenyi (piano). 4-12" discs (C-71561-D to C-71564-D) in album. Columbia Set M-546. \$4.50.

This is a first, for the Dohnányi *Quintet in C minor* is not to be found in the present numerous tomes and catalogues on recorded music. The Roth Quartet have already done the distinguished Hungarian composer a service by putting his *String Quartet No. 2, in D flat* on records. Here they are joined by Edward Kilenyi, eminent Philadelphia born pianist of Hungarian descent.

Dohnányi was born on July 27, 1877, at Pressburg, Hungary. He began his musical career as a virtuoso on the piano, graduating with high honors in both piano and composition from the Royal Academy of Music at Budapest. During the earlier part of his career his extraordinary pianistic gifts seemed to overshadow his talent as a composer, but gradually

the latter element began to assert itself, until he finally emerged into being one of Hungary's most forceful and original composers.

The present work was Dohnanyi's first published composition, and it is indeed unusual to find in an initial effort a work of unmistakable genius; but such is the case. Brahms indorsed the work of the eighteen-year-old student as early as 1895, recognizing its unusual merit, and he was instrumental in giving this Quintet its first performance with the composer himself at the piano.

Mr. Kilenyi and the beautifully schooled Roth Quartet do nobly by this music and reproduction and surfaces are reassuringly fine. D.

VOCAL



Welsh Traditional Songs. Thomas L. Thomas (baritone) with harp accompaniment by Edward Vito. (Sung in Welsh). 4—10" discs (V-10-1082 to V-10-1085) in album. Victor Set M-965. \$3.50.

There has always been a great interest in Welsh songs in this country. Choral organizations in which Welsh music and traditions are upheld have always found a wide and sympathetic reception throughout the United States. And such fine singers as the late Evan Williams, Mostyn Thomas and others have done their share in popularizing their native music.

For these reasons the present small and artistically presented album of traditional Welsh songs should prove of real interest to record audiences.

None of these songs will be familiar, in all probability, to American listeners. While admitting a certain monotony, if one plays the eight songs through at one sitting, there will also be a freshness and an element of novelty which will exercise an undeniable appeal.

The songs are sung by one of the most gifted of the present crop of younger baritones, Thomas L. Thomas. Mr. Thomas is well qualified as a medium for the presentation of his native music, and his voice, well known on the radio and on the concert stage, is one of the loveliest now before the public. Mr. Thomas has also sung at the Metropolitan, making his debut there on May 16, 1937, as Silvio in Leoncavallo's *Pagliacci*. The Tonio of this performance was also a debutant with the Metropolitan, the now well-known baritone, Robert Weede.

Mr. Thomas is accompanied by Edward Vito on the harp. The harp is the national instrument of Wales, and its presence here, plus the use of the Welsh tongue, give to the set an air of genuine authenticity. D.

The Merry Widow—Selections. Kitty Carlisle (soprano), Wilbur Evans (baritone), Felix Knight (tenor), Lisette Verea, with the The Merry Widow Orchestra and Chorus directed by Isaac Van Grove. 6—10" discs (D-23298 to D-23303) in album. Decca Set DA-364. \$5.

Many an old codger is going to get a twinkle in his eye when this music starts and memory takes him back to the time when tales and white ties were worn after six o'clock where ladies were present, when champagne flowed freely, and Ethel Jackson was the toast of the town. It is also just possible that a twinkle may come into grandma's eye when she thinks how crazy all the girls were about how divinely Donald Brian waltzed, and how she always saved the last waltz on her programme for her best beau, and how likely it was that it would be the *Merry Widow Waltz*. Young folks probably don't think that we had gay times in those days but when they listen to these records they cannot help admitting that we had gay and mighty pleasing music.

The various revivals of this sparkling operetta since its first American performance in 1907, the year the Ziegfeld Follies were born, has kept its tunes pretty well in the public's mind and so this nearly complete recording will not fall on entirely unfamiliar ears. Decca has done a grand job and all the important musical numbers are here: *The Merry Widow Waltz*; *Maxim's*; *Vilia*; *Women* and the rest. Kitty Carlisle, Wilbur Evans and Felix Knight present their numbers with just the proper spirit and are all vocally quite able to meet the requirements of their particular roles. The chorus and orchestra under the able direction of Isaac Van Grove add gaiety and rhythm to this fine recorded performance.

Decca has supplied a fine little booklet with its album which gives the story of the operetta and the words of each song. With this booklet in hand one may enjoy this grand performance when and as often as he wishes. R.

Schubert: Der Doppelgänger (Schwanengesang No. 13). One side, and Schubert: *Die Junge Nonne*, Op. 43, No. 1. Both sung in German. Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 1—12" disc (C-71509-D). \$1.

There is no question that Lotte Lehmann is one of the greatest lieder singers of our day. This record is therefore just a reminder of that fact. We don't know when we have heard these lovely Schubert songs so beautifully sung, and we don't remember an artist having better support than Mr. Ulanowsky gives Miss Lehmann on this disc. Her German is crystal clear and that gives added joy to those persons who understand that language. All in all, this is a grand disc and one that can be heartily recommended.

Shostakovich: The United Nations. One side, and **Anthem of the U. S. S. R.** Both sung in English. Paul Robeson (baritone) with Keynote Chorus and Orchestra conducted by Charles Lichter. 1—12" disc (KN-1200). \$1.

This is certainly a timely release. There has been a consistent demand for the *Anthem of the U. S. S. R.* and here is a splendid recording of it by the great Negro baritone, Paul Robeson. Coupled with it is the famous Soviet marching song *The United Nations*, which Igor Gorin recorded for Victor a little over a year ago. The present version has the advantage of having a large chorus backing up the soloist. This feature is quite effective. For those who are interested in these selections, the present disc is highly recommended. Reproduction—excellent.

Schubert: Ave Marie. Sung in Latin. Richard Crooks (tenor) with Victor Symphony Orchestra conducted by Charles O'Connell. One side, and

Liddle: How Lovely Are Thy Dwellings. Richard Crooks (tenor) with Victor Symphony Orchestra conducted by Nathaniel Shilkret. 1—12" disc (V-11-8570). \$1.

Richard Crooks does sacred selections such as these very well and the present recordings are no exception to the rule. He sings them reverently and well. The reproduction measures up to Victor's high standard.

Sacco: Rapunzel. One side, and **Griffes: By a Lonely Forest Pathway.** Eleanor Steber (soprano) with piano accompaniment by James Quillian. 1—10" disc (V-10-1071). 75¢.

Two attractive songs! The Griffes one was of particular interest to us, artistically sung by the very gifted soprano, Eleanor Steber, and splendidly recorded by Victor.

OPERA

Verdi: Traviata—Sempre Libera. (Act 1). Lucrezia Bori (soprano) with the Victor Symphony Orchestra. **Puccini: La Tosca—Recondita Armonia.** (Act 1). Enrico Caruso (tenor) with the Victor Symphony Orchestra. 1—12" disc (V-11-8569). \$1.

A record for lovers of operatic recordings! Miss Bori made her recording a number of years ago but it was never released, for what reason we do not know. The Caruso recording has been re-vitalized by having a new orchestral accompaniment added to the original. It has been very successfully done and adds much to the earlier version. Those persons who are making a collection of the records of these two great artists will certainly wish to add this disc to their libraries.

PIANO

Schumann—arr. Tausig: The Smugglers, Op. 74, No. 9. **Chopin-Liszt: The Return Home,** Op. 74, No. 15. One side, and **Chopin-Liszt: The Maiden's Wish,** Op. 74, No. 1. Sergei Rachmaninoff (piano). 1—12" disc (V-11-8593). \$1.

The three selections on this disc were all originally songs with piano accompaniments. The Schumann selection is the ninth of a group of Spanish songs for vocal quartet and the two Chopin pieces are the first and fifteenth of a group of seventeen Polish songs. Tausig transcribed the Schumann song for solo piano and Liszt transcribed the two Chopin numbers. All of them are reasonably attractive in themselves, but when they are played by such a consummate artist as Rachmaninoff they become gems worth treasuring. Victor issued this record to mark the first anniversary of the death of Mr. Rachmaninoff. We surely hope that they have more of his recordings for future release.

VIOLIN

Bloch: Baal Shem—No. 2 Nigun (Improvisation). Mischa Elman (violin) with piano accompaniment by Vladimir Padwa. 1—12" disc (V-11-8575). \$1.

The present selection is the second of three that make up Bloch's *Baal Shem*, sub-titled, "Three Pictures of Chassidic Life." This work for violin with piano accompaniment, not for violin and piano, because the piano has a very secondary role, was beautifully recorded in its entirety by Szigeti (violin) and Farkas (piano), for Columbia several years ago. We mention this particularly for the reason that if you are impressed with Elman's recording of *Nigun*, you might wish to investigate the complete version.

In reviewing the Columbia recording by Szigeti in the March, 1941, issue of THE NEW RECORDS, "S," who, by the way is serving in the Army, had this to say about the work:

"There is always something about the music of Ernest Bloch which pleases us. It is strange. It is in a way, a paradox. Built of racial fabric, one would almost expect his music to be archaic, with its Jewish feeling. But it is extremely modern. All of the deep, rich, anguished colorings of Bloch's music are to be found in the *Baal Shem*. We are always conscious of the intensity of the music—that Bloch must have felt every note as he wrote it. It all seems to have a powerful 'drive' in back of it. The music of Bloch is accepted and loved by many. Each day more people are introduced to his works. To some it will always remain a mystery. But to those who are eager for new works, it will be a great satisfaction."



BOOKS OF MUSICAL INTEREST

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

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The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Jazz: From the Congo to the Metropolitan. By Robert Goffin. xii + 254 pp. Doubleday, Doran & Co. (Garden City, N. Y.). Price \$2.50.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BL—Bibletone, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decra, FRM—Friends of Recorded Music, G—General, GT—Gamat, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Muscraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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THE next few issues of THE NEW RECORDS will be rather slim ones because neither Victor nor Columbia will release any great quantity of new recordings. They will both spend their efforts in producing older numbers that have not been in dealers' stocks for many months. As there is plenty of shellac available, the records that you have been waiting for should be reasonably easy to secure during the next few months. It might be well for collectors to keep in touch with their dealers and submit lists of items that they wish to add to their libraries. This should be done at once because shipments of the older records, individual discs as well as album sets, are now arriving from the manufacturers.

The only dark spot on the horizon is the extreme scarcity of cardboard with which to make record albums. It may be that for several months after July first only discs without albums will be available from the manufacturers. This scarcity will apply to storage albums as well as the others, so if you need any albums for the loose records that you now have or expect to purchase in the near future, it might be well to secure them at this time.

* * *

This Modern Music. By John Tasker Howard.
234 pp. Thomas Y. Crowell Co. (New York).
Price, \$2.50.

This book was published in 1942 and shortly afterwards it became out-of-print. A second printing was made recently and because of its value in its field we are reviewing it at this time. Most persons who are interested in American music are familiar with Mr. Howard's two authoritative works on the subject, *Our American Music* (1931) and *Our Contemporary Com-*

posers (1941). These two books certainly did a great deal to interest many music lovers in our own music, especially the music of our living composers. Perhaps Mr. Howard felt that having stirred up interest in modern music, it was his duty to help those persons who were bewildered by its strange sounds and rhythms to a better understanding of it. It is very difficult to understand and appreciate the musical compositions of anyone if we have no idea of his methods or what he hopes that his music will convey.

Mr. Howard fully realizes this, and his book attempts, with considerable success, to answer the questions that the average music lover would ask upon hearing for the first time various examples of American modern music. In the subtitle to his book, Mr. Howard calls it "A Guide for the Bewildered Listener," and that is just about what it is.

Through its pages march nearly all of the composers who are important in the realm of modern music beginning with Antheil, Berg, Blitzstein, Bloch and continuing through the alphabet to Stravinsky, Still, Thomson and Varèse. Mr. Howard writes in an easy and very understandable way, and we are very sure that after reading *This Modern Music*, one will be in a very good position to approach the new music in a reasonably receptive mood. Of course, Mr. Howard cannot make us like it, but he can certainly point the way to a fairly intelligent understanding of it. After all, that is all that he is trying to do, and in our opinion he has done that very well.

An appendix of eight pages is devoted to an excellent list of modern music that is available

BUY U. S. WAR BONDS AND STAMPS

in recorded form. This list is arranged by composer, and the make of the record is indicated.

* * *

IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Barber: *Overture to School for Scandal*. Janssen Symphony of Los Angeles conducted by Werner Janssen. 1—12" disc (V-11-8591). \$1.

The present work won for the young American composer the Bearns Prize from Columbia University in 1933. Samuel Barber, a nephew of Louise Homer, was born in West Chester, Pennsylvania, in 1910. He was an outstanding student at Curtis Institute, where he studied conducting with Fritz Reiner, singing with Emilio de Gogorza, and composition with Rosario Scalero. In addition to the Bearns Prizes which he won in 1928 and 1933, he was awarded the Pulitzer Scholarship and the American Prix de Rome in 1935 and the Pulitzer award again in 1936, thus becoming the first composer to win this honor twice.

Barber's *Overture to School for Scandal* would make a fitting prelude to Sheridan's gay 18th century comedy. It is well thought out, and the composer has grasped the wit and gaiety of this play that has amused audiences for nearly two hundred years. Mr. Barber probably does not think that this work is a masterpiece, and most persons will agree with him in that, but it is a lively and pleasing bit of orchestral music that is refreshing and stimulating. Most music lovers like it the first time they hear it—it is sparkling and gives one a "lift." This release is timely because most everyone can stand a "lift" during these tragic times.

Werner Janssen is a great admirer of Barber and very often places his compositions on his programs. Thus we have in this recording a sympathetic and what seems to be an inspired rendition. The reproduction is of the best.

R.

Aloha Hawaii (Hawaiian Selections). Lani McIntire and his Aloha Islanders. 4—10" discs in album. Sonora Set MS-457. \$2.50.

Perhaps because Pearl Harbor is so much in the public mind or perhaps because the war is making us a bit more sentimental, in any case, there is a renewed interest in Hawaiian music. The present album is therefore very timely. It contains the most popular Hawaiian numbers played by Lani McIntire's unique orchestra with a generous amount of chorus work by his vocalists. If you are in the mood for some sentimental romantic music from Hawaii, here it is. This album contains the following selections: *Song of the Islands; You Are Like a Beautiful Flower; One, Two, Three, Four; Sweet Constancy; Farewell to Thee (Aloha Oe);*

Beautiful Kahana; Maori; Brown Eyes, and Isle of Golden Dreams.

The recording has been very carefully done and the surfaces of the discs are quite smooth. This is the first Sonora recording that we have reviewed, perhaps others will be issued that may be of interest to our readers. We shall watch the future releases for such items.

Gottschalk—trans. Quinto Maganini: *The Banjo*. One side, and **Anderson:** *Jazz Legato and Jazz Pizzicato*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1—10" disc (V-10-1089). 75c.

These selections make very pleasant listening. *The Banjo* is reminiscent of the soft-shoe dancing of Eddie Leonard in the minstrel shows of a generation ago. The Leroy Anderson numbers are refined symphonic jazz pieces of the present era. Fiedler handles both with deft skill and produces a mighty entertaining little disc. The reproduction is "tops."

Falla: *Spanish Dance No. 1 (La Vida Breve)*. One side, and **Shostakovich:** *Polka and Russian Dance (From The Age of Gold Ballet)*. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1—12" disc (V-11-8592). \$1.

This disc has a popular selection on each side, each by a first-rank modern composer. It is music to be enjoyed, and judging by the number of times both pieces appear on programs it would seem most anyone can enjoy it. Golschmann plays these pieces with spirit and just the proper gusto. The reproduction is excellent.

CHAMBER MUSIC



Hindemith: *Sonata in E (1935)*. Three sides, and **Foss:** *Dedication*. Edgar Ortenberg (violin) and Lukas Foss (piano). 2—12" discs in album. Hargail Set MW-300. \$2.50.

This is one of the most exciting albums that has been issued in many months. A superb recording of Hindemith's *Sonata in E (1935)*, and the introduction of the young German composer, now a resident of the United States, Lukas Foss, whose very charming little work, *Dedication*, fills the fourth side of this attractive pair of discs. Another grand feature of this album is the sterling playing of Edgar Ortenberg of the Budapest String Quartet. It has been so long since one album contained so many points of interest that one doesn't know just which to mention first.

There has been a crying need for a recording of Hindemith's Sonata. It is a beautiful work and is representative of his later style. For a number of years Hindemith has been getting farther and farther away from atonality and into the realm of tonal feeling. For that reason the present work is easy for anyone with a reasonable degree of musical intelligence to enjoy and appreciate. Messrs. Ortenberg and Foss give a performance that rates the highest praise.

Lukas Foss was born in Berlin in 1922. In 1937 he

came to the United States with his parents and the following year entered the Curtis Institute of Music as a student. His compositions thus far have been mostly for pianoforte and in the field of chamber music. The present work for violin and piano is a lovely bit of music whose delicacy and warmth are bound to be attractive to most listeners.

As both selections have been splendidly recorded, this is an album that may be recommended without reservation.

R.

VOCAL



Carmen Jones—Selections (A musical play based on Bizet's *Carmen* by Oscar Hammerstein, II). Sung by Members of the Original New York Production and Chorus with Carmen Jones Orchestra conducted by Joseph Littau. Carmen Jones Chorus conducted by Robert Shaw. 6—12" discs in album. Decca Set DA-366. \$6.50.

Oscar Hammerstein, II, has taken the music of Bizet's *Carmen*, probably the most popular opera ever written, for his musical play, *Carmen Jones*. When word leaked out that Mr. Hammerstein was at work on *Carmen* to be produced with a Negro cast, and that the new text would be in Negro dialect and idiom, most of us thought that we would have a jazzed-up jitterbug version of the famous old opera. But such was not the case. Those of us who witnessed an early performance found that Bizet's music had not been changed in any important particular. Mr. Hammerstein had written an entirely new Negro play and set it to the original music. The members of the cast were chosen for their acting and singing ability—for their ability to bring to life Mr. Hammerstein's characters. Needless to say none of them have ever sung in grand opera, and that is as it should be, for the present play requires an entirely different technique.

Decca secured the services of the members of the cast of the original New York production for this recorded version, and thus one of the "smash hits" of the present theatrical season is brought to the homes of persons everywhere through the medium of the phonograph. A twenty-eight page booklet describing the action of the play and fitting the musical numbers into their proper settings is supplied with this album. This is a great aid to those who have not seen *Carmen Jones* on the stage.

Everyone is not going to be interested in recordings of this kind but many persons are going to be highly enthusiastic. If you liked the recordings from *Porgy and Bess*, there is a very good chance that you will like

Carmen Jones. All of the important musical numbers are included in the present album from the *Prelude* to the *Finale*.

The recording has been skillfully handled and the record surfaces are reasonably smooth.

R.

Strauss: Laughing Song (From *Die Fledermaus*). One side, and **Pardavé: The Nightingale** (From the film, *Caballeria del Imperio*). Both sung in Spanish. Miliza Korjus (soprano) with Victor Concert Orchestra conducted by Ernest Roemer. 1—12" disc (V-11-8579). \$1.

We couldn't become very enthusiastic about this disc. Miss Korjus' voice seemed quite brittle at times and wasn't always just on the key. Perhaps our phonograph motor is not just perfect or perhaps the recording was not too skillfully done. In any case, that which we heard did not please us greatly. These defects were particularly noticeable on *The Nightingale* side, which was taken from a Mexican film. Is it possible that this recording was dubbed from the sound tract? Most of us recall that a number of years ago Stokowski insisted that the Philadelphia Orchestra record on film so that there would be no breaks. The film was then cut and dubbed on the wax. Those recordings were not successful and the present disc is reminiscent of that fiasco.

At this point we might mention that those persons who predict that we will have recordings on film instead of shellac discs after the war must have some much better way of recording on film in mind than is at present available. The extraneous noise and defects of film recording are lost in the movie theatre, where one sits many yards away from the reproducing instrument. This same noise and those defects would be unbearable in the quiet of one's own living room.

Jewish Traditional Folk Songs and Dances. Oscar Julius Male Quartet. 3—12" discs in album. Asch Album A-400. \$3.50.

The Oscar Julius Male Quartet has appeared on many prominent Yiddish radio programs for a number of years and is well known to the Jewish population for the many concerts it has given throughout the country. A dozen or so of the quartet's most popular numbers are included in this album. Persons who are interested in music of this character will doubtless be glad to know that recordings of this fine quartet are now available. The reproduction is excellent and the discs are housed in a very attractive album.

Grenet: Rica Pulpa (Luscious Fruit). One side, and **Para Qué Recordar (Let's Forget)**. Both sung in Spanish. Carlos Ramirez (baritone) with Victor Concert Orchestra conducted by Alfred Cibelli. 1—10" disc (V-10-1090). 75c.

Two typical Spanish songs that show Ramirez's rich baritone voice to advantage. Both are sensuous in character with marked rhythms. Well sung and recorded.



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The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Jazz: From the Congo to the Metropolitan. By Robert Goffin. xii + 254 pp. Doubleday, Doran & Co. (Garden City, N. Y.). Price \$2.50.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 12. NO. 4

JUNE 1944

By mail to any address
50c. per year

The Concerto. By Abraham Veinus. 312 pp.
Doubleday, Doran & Co., Inc. (Garden City, N. Y.). Price \$3.50.

Mr. Veinus is known to most record collectors because of the many authoritative and illuminating booklets which he wrote for Victor for inclusion in its masterpiece albums. Mr. Veinus is now in the army and many record enthusiasts are anxiously awaiting the day of his return and the resumption of his former work for Victor.

The Concerto is "a history and analysis of one of the most popular of musical forms from its origins to the present day." The foregoing quotation is the subtitle of Mr. Veinus' book and is a fair statement of just what it is. The author has gone to no end of trouble, and must have spent months of research, in preparing this all-inclusive work. One who has digested this book certainly should be able to answer any reasonable question about the origin, development, or specific work in this musical form.

Mr. Veinus writes extremely well in a highly intelligent and cultured manner and parts of his present book might be taken as examples of prose writing at its best. The author is quite a young man, and as far as we know this is his first published book, but surely he rates with anyone we know of who is now writing on musical subjects. He has made an auspicious start and we look for great things from the pen of this able and thoroughly sane student and critic.

A carefully prepared index makes this book of great value as a reference work. It will be of particular interest to record collectors be-

cause of a comprehensive list of the available recordings of works mentioned in the text.

* *

A couple of albums came to our attention recently containing recordings by the famous French cafe singer, Enny de Vries, who has become quite well-known in this country through her coast to coast broadcasts over the Blue Network. She has a very pleasing voice and that intimate manner that is so characteristic of European music hall artists. If songs of this style appeal to you, or if you are going to entertain some visiting French sailors, these albums are worth investigating. Each album contains 3-10" discs. Price \$3.50.

The first album contains: *La route enchantée*; *Un amour comme le notre*; *Un jour je te dirai*; *Si petite*; *Dans mon cœur*; and *Il pleut dans mon cœur*.

The second album contains: *Menilmontant*; *Beaucoup*; *Parle-moi d'autre chose*; *Boum*; *Je n'en connais pas la fin*; and *Chez moi*.

* *

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ORCHESTRA



Haydn: Symphony No. 103 in E flat major (Drum Roll). Hallé Orchestra conducted by Leslie Hewitt. 3-12" discs in album. Columbia Set M-547. \$3.50.

Joseph Haydn (1732-1809) was persuaded with the greatest difficulty by Johann Peter Solomon, the London impresario, to visit the English capital and become one of its bright particular adornments during the height of the musical season. Haydn, then

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employed in Vienna by his patron, Prince Nicholas Esterhazy, had no desire to undertake a trip which took him across the Channel. But, when the Prince died, Haydn became more open to persuasion, and Solomon finally prevailed on him to come to London in 1791. For this occasion, the composer wrote six symphonies, conducting them from his seat at the harpsichord. So great was his success, that a second visit was arranged in 1794. It was for his offerings on this second visit that Haydn composed the present Symphony No. 103 in E-flat Major, known as *Symphonie mit dem Paukenwirbel* or "Symphony with the Kettledrum Roll." This title is derived from the fact that the first bar of the work consists of an introductory roll on the kettledrums. This delightful work is not to be confused with the Symphony No. 94 in G Major—*Mit dem Paukenschlag* (with the Kettledrum Stroke).

Columbia is apparently fond of this symphony, for it has already in its catalogue a version of the work by Vladimir Golschmann and his St. Louis Symphony Orchestra (CM-221). A choice becomes a matter of purely personal preference. The present set is in every way delightful and the recording from a technical standpoint probably superior to the considerably earlier version. It is hardly necessary, at this late date, to comment on Haydn's deliciously spontaneous music. The present set by Leslie Heward and the Halle Orchestra brings out all the salient qualities of this sunniest of composers. D.

Franck: Symphony in D minor. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs in album. Columbia Set M-479. \$5.50.

Columbia has selected this item as a "record classic" re-issue this month. In December, 1941, two recordings of the famous Franck Symphony were released. Victor's by the San Francisco Symphony Orchestra conducted by Pierre Monteux and the Columbia version listed above. At that time S. went into considerable detail regarding the available recordings of this popular symphony, and as his review brought many favorable comments, it would seem that it might be a good idea to reprint it at this time for the especial benefit of our recent new subscribers. The annotation as it appeared in the December, 1941, issue of THE NEW RECORDS follows:

A most difficult decision to make is to name a preference for one of the two new releases of the *Franck Symphony*. It is indeed rare that two such excellent phonographic versions make simultaneous appearances. It may be said at the outset that all previous recordings are no longer in the running. Stokowski's set (Victor M-300) is too much of the spirit with no regard whatsoever for the letter of the music, while Mitropoulos' recent version (Columbia M-436) is entirely out of sympathy with the music—virtuoso plundering through the score. Both Monteux and Beecham do full justice to the music, although the results are not alike. Monteux has long been asso-

ciated with the *Franck Symphony*, and is universally considered its greatest interpreter. His reading is by far the best we have ever heard, for it shows the greatest understanding of the music—its delicacy, mystery, strength, and also the character of Cesar Franck, which is woven through the entire work. And yet Monteux does not distort the music to convey this beautiful knowledge; his taste and musicianship are always evident. The pity of his recording is the poor playing of the San Francisco Symphony Orchestra, which is not a first-class outfit. The string tone is very good, but precision is lacking throughout, and the French horn in particular is a bad offender, even in ensemble passages. The reproduction is generally fair, but seems to be strident and over-amplified, and in poor balance.

Beecham has a good orchestra at his disposal and they play, as usual, extremely well (like angels compared to San Francisco). His interpretation of the work is not on a par with Monteux's; it does not follow the natural interpretation of Monteux, outlined above. Beecham's viewpoint is fresh and vigorous, and, for its kind, his interpretation is handled masterfully. For, while Beecham looks in the same direction as Mitropoulos, also giving a virtuoso performance, he brings his familiar refinement and poise, and his infallible sense of proportion and good judgment to the performance—that is where his version differs from Mitropoulos'. The usual skill of the English recorders is reflected in the richness and balance of Beecham's set.

We cannot help admitting that Beecham's set is the better buy for most persons, although we are reluctant to slight the beautiful Monteux approach. This is truly one case where the purchaser will do well to hear each set and make his own decision. S.

Gould: Symphonette No. 4 (Latin-American Symphonette). Rochester Philharmonic Orchestra conducted by José Iturbi. 3-12" discs in album. Victor Set M-964. \$3.50. *No!*

In these days of Good-Neighbor policies and Good-Will gestures, there seems to be something significant about this recording of Morton Gould's *Latin-American Symphonette*, which is also his *Symphonette No. 4*.

Morton Gould is one of America's most active younger musicians, a prolific composer of undoubted facility and shrewdness. He has been much connected with the radio world, but he has also shown his tendency for composition in the more serious forms with his series of *Symphonettes*, as well as a *Symphony No. 1*.

The present composition makes free use of Spanish and Latin-American dance rhythms. They are employed with the deft hand of one who is thoroughly conversant with orchestral effect and color. The first movement is a *Rumba*, while the second movement is the slowly rhythmic and insinuating *Argentine Tango*, quite different in form from the tangos that

are frequently heard in this country. The third movement, which Gould tells us is the Minuet of the Symphonette, is called *Guaracha*, and is decidedly fascinating. Stokowski once recorded this movement with his All-American Orchestra (C-11713D). The finale is fittingly enough an exciting and brilliantly orchestrated *Conga*, which rises to a tremendous climax.

José Iturbi and the Rochester Philharmonic Orchestra were a *natural* as a medium for the performance of this work, and the recording is one of the finest and most life-like jobs we have heard in many a month. A decidedly pleasant twenty-five minutes of colorful Latin music.

Offenbach—arr. Rosenthal: *Gaite Parisienne*. London Philharmonic Orchestra conducted by Efrem Kurtz. 2-12" discs (C-69401D and C-69402D) in album. Columbia Set X-115. \$2.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in February, 1939.

The "smash hit" of this season's Ballet Russe de Monte Carlo is its daring performance of *Gaite Parisienne*—naughty can-cans and everything. Efrem Kurtz, who conducts this ballet on tour, made this recording with the London Philharmonic just before the start of the season, and he certainly puts everything he has into it—it is gay, it is ravishing, it sparkles with life. If you need a lift, reach for these records instead of a Camel. A stone image could not keep still while this music is playing. The reproduction rates four stars.

Boston "Pops" Encores. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-10" discs in album. Victor Set M-968. \$2.

V-10-1091 *Coronation March (Le Prophète)*.
Prelude to Act III (Lohengrin).

V-10-1092 *Guion: Sheep and Goat: Walkin' to the Pasture*.
Cadman: At Dawning.

The Boston "Pops" is one of the most popular orchestras in the repertory of recorded music and these little numbers are ones that its concert audiences always applaud vociferously. This should be a very popular album—modest in price and full of music that anyone can enjoy. The reproduction is of the best.

Mussorgsky—arr. Kindler: *Song of Russia*. One side, and Lecuona—arr. Gould: *Andalucia*. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8594). \$1.

Two orchestral selections that most anyone can enjoy; one with a Russian tang and the other with a Spanish flavor. Kindler gives satisfactory performances of both. Not a record of great moment but one that will give a great many persons a lot of real musical enjoyment. Both selections have been well recorded.

VOCAL



Concert Favorites. John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 3-10" discs in album. Victor Set M-966. \$2.75.

The issuing of this small 10-inch record collection labeled by Victor as *John Charles Thomas in Concert Favorites* will undoubtedly delight admirers of the popular baritone with the lusty voice and forthright style.

The one trouble with this set is the complete absence of any intimacy in songs, many of which demand this quality. As is so often the case, recently, the Victor engineers seem to blissfully ignore the type of music they are recording, the text of the song, the shading it requires. Here they are intent on giving Thomas' already powerful voice every bit of resonance and power they are able to summon from their controls. The result is very unsatisfying to the discriminating listener.

Mr. Thomas has not made a too exciting selection for this album. Such old chestnuts as *In the Gloaming* and *Drink to Me Only with Thine Eyes* might have been left alone, especially when Mr. Thomas and the engineers project them as though they were the Prologue to *Pagliacci* or a Wagnerian selection. Such songs cannot give pleasure when sung as loudly and unfeelingly as is the case here.

More unusual in the collection are Meta Schumann's *Your Presence* and Sydney King Russell's *Fulfillment*, though Thomas once again seems intent on getting the mere diction across, while proving opaque insensitively to the inner meaning of the poems.

Tosti's *Mattinata* was a favorite of Mme. Melba's, who used to sing it with her pearl-like scale and cool timbre to the delight of concert-goers of that era. Mr. Thomas gives a misplaced robust and frequently wooden rendition of this little wisp of melody.

On the whole singularly poor performances, despite the broad tones and superb technique of this generously equipped singer. D.

Rachmaninoff: The Harvest of Sorrow, Op. 4, No. 5.

One side, and **Gretchaninoff: Over the Steppe, Op. 5, No. 1.** Alexander Kipnis (bass) with piano accompaniment by Celius Dougherty. 1-12" disc (V-11-8595). \$1.

This disc might be said to be a truly Russian record. It contains songs by two outstanding Russian composers sung by the greatest living Russian basso. Mr. Kipnis is of course at home with such selections and he pours into them the full depth of his artistic soul. The present disc is a really remarkable record, and one that persons who appreciate Russian music should not fail to investigate. Splendid reproduction makes this disc just about perfect.

The Wayfaring Stranger—A Collection of American Songs and Ballads. (Edited by Alan Lomax). Sung by Burl Ives with guitar accompaniments by the soloist. 3-10" discs in album. Asch Set 343. \$2.75.

Burl Ives has had tremendous success with his programs of old songs and ballads on both the radio and the concert stage. There is, therefore, quite a demand for recordings by this unique artist. The present album contains many of the selections for which he is famous. As one listens to these records one has the feeling that The Wayfaring Stranger has just dropped in for a visit, and in his simple and unaffected way is singing a few of his songs for us, picking out his accompaniments on his guitar. If an intimate concert of music of this character appeals to you, this unusual collection of records will supply it.

The collection that Mr. Ives has chosen for this album contains the following selections: *Poor Wayfaring Stranger*; *Black is the Color*; *Foggy, Foggy Dew*; *Buckeye Jim*; *Bold Soldier*; *Sow Took the Measles*; *Blue Tail Fly*; and *Henry Martin*.

Schubert: Auflösung. One side, and **Cimara: Canto di primavera.** Eleanor Steber (soprano) with piano accompaniment by James Quillian. 1-10" disc (V-10-1099). 75c.

We rather prefer Miss Steber's rendition of Schubert's *Auflösung* to the earlier recording of this song by Ria Ginster, which has been available for several years. For the second side of the present disc Miss Steber has chosen a little song by the Italian conductor and composer, Pietro Cimara. Since 1927 Mr. Cimara has been a resident of the United States and a number of his compositions have been published in this country. His *Canto di primavera* is a brilliant little song that gives Miss Steber ample opportunity to display her excellent voice and fine musical artistry. The soloist is well supported by James Quillian at the piano. The reproduction has been faithfully accomplished.

Gilbert and Sullivan Selections. Gilbert and Sullivan Light Opera Company. 4-10" discs in album. Sonora Set DA-353. \$2.50.

One wonders how so small an album could hold so much—several selections from each of these four Gilbert and Sullivan masterpieces, *Pinafore*, *Pirates of Penzance*, *Iolanthe*, and *Mikado*. Two record sides are devoted to each opera and the sides are arranged in automatic sequence so that the discs may be played on a "drop automatic" phonograph. We don't know who the artists are that made these recordings but they certainly have splendid voices and are experienced singers of Gilbert and Sullivan. We found this little album thoroughly charming and do not hesitate to recommend it as a very pleasing introduction to G & S, those great masters of humor, wit and melody.

CHAMBER MUSIC



Reusner—arr. Stanley: Suite No. 1. Three sides, and **Pachelbel: Canon.** The Arthur Fiedler Sinfonietta conducted by Arthur Fiedler. 2-10" discs in album. Victor Set M-969. \$2.

Arthur Fiedler and his Sinfonietta have permitted us a glimpse into seventeenth-century Germany, this month. Esajas Reusner, the younger, (1636-1679), a son of a famous lutenist, has, so far as we know, not been represented on records; at least, his name does not appear in any of the various current record-catalogues. And so it was with a sense of adventure that we approached this little album of 10-inch records on whose surfaces are captured the little-known strains of Reusner's Suite, No. 1. The suite was arranged for orchestra, from its original version for lute, by Johann Georg Stanley, a member of the same orchestra in which Reusner played at the Bradenburg Court.

Suite No. 1 is a collection of dance tunes—quite a novelty still in the seventeenth-century courts on the continent. The grouping employed by Reusner is the conventional one of the period—*allemande*, *courante*, *sarabande* and *gigue*—the established framework, which has been prefaced by a *paduan*, a slow dignified dance that undoubtedly originated in Italy, and followed by a second *courante* and a *gavotte*.

This set should prove of great interest to students of music, to students of seventeenth-century art-forms, and to lovers of music in general. The dances are naive and charming, full of contrasts, both in melody and tempo, and enshrined in an aura of a bygone age.

Arthur Fiedler has here supplied a necessary need, though one wishes that the recording gave more a sense of mellowed intimacy than it does. This particular material suffers through a bright, metallic reproduction, which in no way suits it. D.

Bach: Sonata in E minor for Violin and Figured Bass (Peters Series 3, Vol. VII, No. 2). Adolph Busch (violin) and Artur Balsam (piano). 1-12" disc (V-71582-D). \$1.

Lovers of Bach's chamber music will doubtless be most enthusiastic about this outstanding recording. It contains a work that is seldom heard but one that has unusual charm for the connoisseur. This sonata, or more properly suite, is in three parts: Preludio; Allemande; and Gigue. Adolph Busch is thoroughly at home in works of this character and produces a very lovely performance. He is ably assisted by Mr. Balsam at the piano. The recording has been very faithfully accomplished. This is a disc that the discerning should not overlook.

PIANO

Debussy: *En blanc et noir* (Three Pieces for Two Pianos). Ethel Bartlett (piano) and Rae Robertson (piano). 2-12" discs in album. Columbia Set X-241. \$2.50.

The *En Blanc et Noir*, three pieces for two pianos, which originally bore the title *Caprices en Blanc et Noir*, was the first work composed by Debussy in 1915 after a long period of inactivity, brought on by illness and depression over World War I, which was then raging over the face of Europe. Debussy, in the grip of the fatal illness which claimed him in 1918, roused himself to activity, spurred on by a desire to once more champion France's claim to musical independence from the Germany that was then overwhelming her borders. The first result was this mettlesome composition with its political and military connotations.

The first piece, based on a quotation from the libretto of Gounod's *Romeo et Juliette*, is an ironical comment on those who shunned their duty on the battlefield. The second item is dedicated to a friend of Debussy, who fell in battle. It is marked *Lent-Sombre* and savors of a dirge-like lamentation. The third piece has apparently no connection with the war, and is merely a *Scherzando* based on an old poem of Charles d'Orléans.

The music of these pieces is thoroughly characteristic and idiomatic of the composer, though hardly among the very first-flight of his compositions. Some of the spontaneity and charm of earlier pieces seem to be missing. The *En Blanc et Noir*, to our knowledge, does not exist in contemporary catalogues of recorded music, and so it is doubly desirable that these records should have been made, because any music of Debussy bears the stamp of real importance.

Ethel Bartlett and Rae Robertson, the English piano duettists, who in private life are husband and wife, are also probably the most popular and beloved team now before the public. They give here an excellent performance.

D.

Frankie Carle and His Girl Friends. Frankie Carle (piano) with rhythm accompaniment. 4-10" discs (C-36689 to C-36692) in album. Columbia Set C-97. \$2.50.

Frankie Carle has a style of piano playing that is all his own, and when he sits down to "tickle the ivories," young and old, jazz-hounds and long-hairs, just can't help listening. For this album he has chosen a group of numbers whose titles are girls' names: *Ida (Sweet as Apple Cider)*; *Liza (All the*

Clouds'll Roll Away); *Charmaine*; *Diane*; *Margie*; *Rose Marie*; *Louise*; and *Josephine*.

In playing these pieces Frankie is assisted by an unobtrusive rhythm accompaniment that adds greatly to the unique charm of the recordings. Popular music has a definite place in the scheme of fine music when it is played with good taste and consummate skill, and when it does not pretend to be anything but what it really is. You will find excellent examples of this in the present album. R.

OPERA

Mozart: *Don Giovanni*—Batti, Batti. Act I. One side, and **Mozart:** *Don Giovanni*—Vedrai, Carino. Act 2. Bidú Sayão (soprano) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71577-D). \$1.

Bidú Sayão has often appeared in this popular Mozart opera and the many admirers of her fine portrayal of the role of Zerlina will welcome this splendid disc. It contains two of the better known arias, and this fine artist sings them in a manner to suit the most critical. The reproduction is excellent.

Rimsky-Korsakoff: *Sadko*—Song of India. One side, and **Massenet:** *Werther*—Pourquoi me reveiller? (Act III). Richard Crooks (tenor) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-10" disc (V-10-1093). 75c.

Many recordings have been made of both of these selections but the combination of these popular arias on one disc makes this record particularly attractive. Mr. Crooks sings both with rare artistry and is well supported by an adequate orchestra under the distinguished direction of Wilfred Pelletier. The reproduction is excellent.

MISCELLANEOUS

Kreisler: *Allegretto in the Style of Boccherini*. One side, and **K.P.E. Bach**—trans. Primrose; **Solfeggiotto** and **Rameau**—trans. Kreisler: *Tambourin*. William Primrose (viola) with piano accompaniment by Joseph Kahn. 1-10" disc (V-10-1098). 75c.

Three pleasing little pieces played by one of the world's greatest masters of the viola. Nothing to get particularly excited about but lovely little encores—a bit of dessert after more substantial fare. Of course, Mr. Primrose plays them beautifully. The reproduction is well up to Victor's best.



BOOKS OF MUSICAL INTEREST

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

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PHILADELPHIA 7, PA., U.S.A.

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JULY 1944

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COLUMBIA has just announced that it has signed exclusive contracts with three important artists. Jennie Tourel, of the Metropolitan Opera, heads the list. Miss Tourel made her debut this past season with the Metropolitan in the title role of *Mignon*. She was formerly a leading artist at the Opéra-Comique in Paris where her interpretation of Carmen called forth the highest praise. The next on the list is the Chicago tenor, Emery Darcy, whose portrayal of Parsifal with the Metropolitan last spring created quite a furore. Mr. Darcy won the Metropolitan Auditions of the Air in 1940, and since his success in *Parsifal* it is expected that he will be assigned to several important Wagnerian roles next season.

In addition to the two singers mentioned above, Columbia has signed the distinguished conductor, Efrem Kurtz. Mr. Kurtz has been known for many years as an outstanding director of ballet music. He is at present the conductor of the Kansas City Philharmonic Orchestra.

Columbia certainly has a brilliant list of artists awaiting Mr. Petrillo's permission to begin recording again. When this permission will be given, no one seems to know.

* * *

What We Hear in Music. (Twelfth Revised Edition.) By Anne Shaw Faulkner. 704 pp. Illustrated RCA Victor Division (Camden, N. J.). Price \$2.25.

This famous book, of which someone has said that it contains more and a greater variety of musical information than any other single volume of similar size, was originally written in

1912. The present volume which has recently been published is the Twelfth Revised Edition. It was originally planned for the music supervisor who was then (1912) offering, for the first time, courses in Appreciation and History of Music in the high schools of America. It was therefore divided into a four-year study plan of thirty-six lessons each, and the illustrations were those which the teacher could use during the class periods. The first year was devoted to "Learning to Listen," the second to "The History of Music," the third to "The Orchestra: The Development of Instrumental Music," and the fourth year to "The Opera and Oratorio."

Following the lessons in the four year plan, which take up the first 378 pages of Miss Faulkner's book, are a series of analyses of many hundreds of records. Over 250 pages are devoted to these interesting and illuminating analyses. An alphabetical index of the records mentioned in the text, and a very carefully prepared subject index round out this omnibus of musical information.

The primary reason for reviewing this book, which at first glance one would think would be of interest only to pedagogues and students, is that there has grown up in America among laymen a fervid desire for easily understood and systematically arranged information about music in its broad sense. Perhaps the radio and the phonograph are responsible for this desire to know something about the music that everyone can now so easily hear and enjoy. At its modest price it is a real bargain, for certainly no one can secure so much musical information for so little.

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ORCHESTRA



Mozart: Symphony No. 34 in C major (K. 338).

London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs in album. Columbia Set M-548. \$3.50.

The period 1779-1781 was a productive one for Mozart. Returning from a journey to Paris and Mannheim, where he enjoyed great success, Mozart spent these three years in the city of his birth, Salzburg, in the stern and unyielding employ of his patron, the vicariously celebrated Archbishop. The *Symphony No. 34 in C Major (K. 338)*, which fills our new album, was composed during this period together with another symphony, two masses, the *Sinfonia Concertante* for violin, viola and orchestra, and the opera *Idomeneo*. The *Symphony No. 34 in C major* was the first of Mozart's compositions in this form to win solid recognition, and it was completed on August 29, 1780.

The present composition is made up of three movements rather than the accepted four. Mozart, in truth, is said to have composed or rather sketched fourteen bars of a minuet, which he wanted to insert, contrary to the forms of the period, after the opening *Allegro*, rather than before the finale.

The opening *Allegro vivace* is vital and replete with movement. The second, *Andante di molto*, is serene and full of that wistfulness which is apt to permeate Mozart's slow movements. The final *Allegro vivace* is a marvel of speed and bubbling onrush, the sort of music that makes one bask in Mozart's genius.

Sir Thomas Beecham is a happy choice for the recording of this symphony. Sir Thomas is famous for his Mozart, for he, more than most, possesses the elegance, the fastidious distinction the music calls for. We remember with pleasure his beautiful recording of *The Magic Flute* and therefore it is with a sense of gratitude that we listen to this latest magnificent Mozart recording by the great English conductor.

Despite the fact that Sir Thomas' affiliation here with the London Philharmonic Orchestra means that the above set of records is probably of a certain vintage, nevertheless, the reproduction is eminently satisfactory.

D.

Addinsell: Warsaw Concerto. (Recorded from the sound track of the film "Suicide Squadron"). London Symphony Orchestra with piano conducted by Muir Mathieson. 1-12" disc (C-7409-M). \$1.

For nearly a year there has been a demand for a good recording of *Warsaw Concerto*. Several dance arrangements have been available but these did not satisfy those persons who had heard the movie ver-

sion. Columbia has dubbed the present record from the sound track of the picture *Suicide Squadron*. The dubbing has been successfully accomplished and we feel that most persons will be highly pleased with it.

The *Warsaw Concerto* is a melodious sentimental piece; the kind that movie audiences go for in a big way. It has already taken quite a hold on a large public and the present disc should reach the "Best Sellers" list in a hurry.

Newman: The Song of Bernadette—Themes from the film. Concert Orchestra conducted by Alfred Newman. 4-10" discs in album. Decca Set DA-365. \$3.50.

Alfred Newman's score for *The Song of Bernadette* won the Academy Award 1943 for the best musical score for a dramatic picture. Mr. Newman assembled a large orchestra and recorded the principal themes for this unusual Decca album. Whether this music will stand on its own feet is very much of a question. Fitted to the picture for which it was written it is most effective. Most persons who have seen the film praise the musical accompaniment most highly and very likely many of them will wish to own this set of discs. Whether many persons will buy it just for the music it contains is something that we rather doubt. Parts of the score are quite attractive in themselves but eight record-sides of it rather palls. Decca realizing this has told the story in a series of fourteen pictures with annotations that appear on the inside cover of the album.

Recordings of the following themes will be found in this album: *Prelude*; *Scherzo and Pastoral*; *The Grotto*; *The Song of Bernadette*; *The Sadness of Bernadette*; *The Miracle and the Pilgrimage to Lourdes*; *Farewell of All Farewells*; *Not For Me Flows the Spring*; and *You Are Now in Heaven and on Earth, O Bernadette*.

As an afterthought, it occurred to us that this set of discs might be just the thing for persons who make their own movies. We can well imagine that some of the themes in this set of discs might be fitted very nicely to certain scenic pictures that the amateur movie fan has taken. There is quite a demand for mood music of this character and very little of it is available on records.

Bizet: Carmen—Suite. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs in album. Columbia Set X-144. \$2.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in October, 1939.

We are given to understand that Sir Thomas selected the various parts from Bizet's score and compiled this suite to suit his individual taste, and we have no reason to doubt it, for the whole record-

ing breathes the subtleness, captivating rhythms, and dynamic contrasts that are Beecham. As we listen to these discs, we realize how important Sir Thomas is to this recording, for what might have been a jangle of hackneyed tunes becomes under his direction a most pleasing and truly artistic whole. Reproduction of the best is an added feature.

VOCAL

A Connecticut Yankee—Selections. Vivienne Segal, Dick Foran, Members of the Original New York Production, Crane Calder Chorus, and Connecticut Yankee Orchestra under the direction of George Hirst. 5-10" discs in album. Decca Set DA-367. \$4.25.

For those who find recorded versions of popular Broadway successes enjoyable, Decca offers another in its series. This time we have the outstanding Rodgers and Hart hit, *A Connecticut Yankee*. Decca has secured the services of the original New York cast including Vivienne Segal, Dick Foran, Julie Warren, Vera-Ellen, Robert Chisholm, Chester Stratton and the Crane Calder Chorus.

This show is known for the number of musical hits that it contains and they are all included in this album. Between the *Overture* and the *Finale*, both of which have been recorded in full, you will find: *My Heart Stood Still; Thou Swell; On a Desert Island With Thee; To Keep My Love Alive; Can't You Do a Friend a Favor; I Feel at Home With You; and You Always Love the Same Girl.*

The recording has been faithfully accomplished and you will find that this excellent album contains some mighty pretty tunes that will help you to forget the intense heat that is prevailing throughout most of the country at this time.

Snow White—Selections. Lyn Murray and his Orchestra, Soloists, and Chorus. 4-10" discs in album. Decca Set A-368. \$3.50.

Walt Disney's greatest film success *Snow White* is being revived and is now showing again in important movie theatres throughout the country. Decca realizing the continued popularity of this masterpiece engaged Lyn Murray to record the selections of this smash hit. Mr. Murray has done a fine job and Disney fans, both young and old, will find this set of discs very much to their liking.

All of the old favorites are included in this album. Among them will be found: *Some Day My Prince Will Come; With a Smile and a Song; Heigh-Ho; Whistle While You Work; Bluddle-Uddle-Um-Dum; I'm Wishing and One Song.*

As these records have been housed in an attractive album with a picture of Snow White and the Dwarfs on the cover, it makes a lovely gift that most any child would like.



Patter Songs from Gilbert and Sullivan. Nelson Eddy (baritone) with chorus and orchestra conducted by Robert Armbruster. 3-10" discs (C-4217M to C-4273M) in album. Columbia Set M-440. \$2.75.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in March, 1941.

These humorous songs from various Gilbert and Sullivan operettas, as sung by Nelson Eddy, are of course amusing, although we can hardly say that they are in the tradition of D'Oyly Carte. Mr. Eddy's perfect diction makes it possible for anyone to understand each word, and as the words are the important thing in these patter songs, much may be said in praise of his renditions. Fortunately the choral parts are not too important, because the chorus on these discs seems pretty weak both as to volume and quality.

The following songs are included in this album: "My Object All Sublime" from *The Mikado*; "Oh! A Private Buffoon" from *The Yeomen of the Guard*; "Lord Chancellor's Song" from *Iolanthe*; "My Name Is John Wellington Wells" from *The Sorcerer*; "I am Monarch of the Sea" and "When I Was a Lad" from *H. M. S. Pinafore*; and "Major General's Song" from *Pirates of Penzance*.

PIANO



Schubert: Sonata No. 9 in A major, Op. 120. Three sides, and **Schubert: Ländler, Op. 171** (Nos. 1, 3, 4, 5, 6, 7, 8, 11). Robert Casadesus (piano). 2-12" discs in album. Columbia Set X-236. \$2.50.

Robert Casadesus seems like the ideal interpreter of the piano music of Schubert. His taste, his restraint, his lack of sensationalism as an artist seem almost predestined for the publishing of this sincere, delicately shaded type of composition. Schubert, famous for his symphonies, for his songs, for some of his chamber music, has been nevertheless neglected by many of our contemporary piano virtuosos who seek compositions that can display their technical equipment and showmanship. There is little showmanship called for in the playing of Schubert's piano music, rather the reverse of this quality, and, in an age which worships everything that is very loud and very fast and very intricate, these lovely sonatas have found themselves somewhat neglected.

There seems to be some controversy as to when the *Sonata No. 9 in A major* was composed. 1825 has been set as the year of composition, but several other authorities feel that because of the work's dissimilarity to the other sonatas of this period, that the year is probably 1819. All this can only interest

musical historians and will make little difference to those who listen to the sunny inspiration, the simple yet exquisite melody that comes from the records in this album.

The Sonata No. 9 in A major is quite typical of Schubert at his best. The first movement, *Allegro moderato*, combines two themes of genuine Schubertian beauty; the following *Andante* is deceptively simple and marked by elegance and aristocratic feeling; the concluding *Allegro* is spontaneous in its gaiety, and contains the only rapid scale-passages in the composition. The sonata occupies three sides of the two twelve-inch records in this set. The fourth side contains eight of the twelve *Ländler*, Opus 171, composed in 1823.

Mr. Casadesus has added a notable recording to those he has already made for Columbia, and the technical side of the records is quite up to this pianist's earlier offerings. D.

CHAMBER MUSIC



Bernstein: Sonata for Clarinet and Piano. David Oppenheim (clarinet) and Leonard Bernstein (piano). Three sides, and **Bernstein: Three Anniversaries** (From Seven Anniversaries). 1. For My Sister Shirley. 2. In Memoriam—Natalie Koussevitzky. 3. For William Schuman. Leonard Bernstein (piano). 2-12" discs in album. Hargail Set MW-501. \$2.50.

Leonard Bernstein's *Sonata for Clarinet and Piano* is definitely in the present-day style of contemporary American music. To appreciate it one must be familiar and sympathetic with this school of dissonance and peculiar rhythms. The very able artists who make this recording (the composer supplies the piano part) present this work in the best possible manner, and so it is fair to judge its quality from this recorded version. Students of modern music will surely wish to investigate these discs; others are warned to approach them with due care.

The three little piano pieces that fill the fourth side of this pair of records are much easier to appreciate. This is particularly true of the *In Memoriam*, which was written in memory of the wife of the distinguished conductor of the Boston Symphony Orchestra, Serge Koussevitzky. This tiny piece has a sincerity that is arresting and one has the urge to play it again and again.

These discs have been splendidly recorded and are housed in a substantial album.

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BOOKS OF MUSICAL INTEREST

The Concerto. By Abraham Veinus. 312 pp. Doubleday, Doran & Co., Inc. (Garden City, N. Y.). Price \$3.50.

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

Dmitri Shostakovich: The Life and Background of a Soviet Composer. Victor Ilyich Seroff in collaboration with Nadejda Galli-Shohat, aunt of the composer. 260+ vii. Illustrated. Alfred A. Knopf (New York). Price \$3.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 12. NO. 6

AUGUST 1944

By mail to any address
50c. per year

TWO important announcements have been made recently that will be of prime interest to all persons interested in recorded music. Victor announces that it has signed an exclusive recording contract with the internationally famous dramatic soprano, Zinka Milanov. Madame Milanov has sung leading roles with the Metropolitan Opera for six seasons and with the Chicago Opera for two seasons. She was born in Jugoslavia and appeared in many important opera houses of Europe before coming to America. Toscanini engaged her for the Salzburg Festival and she has appeared under his baton in numerous concerts in Europe, South America and the United States. Mme. Milanov is particularly known for her performances in *Aida*, *Il Trovatore* and other Italian operas in the standard repertory. She was heard and acclaimed in the revivals of *A Masked Ball* and *Norma* at the Metropolitan during last season.

Columbia announces that an exclusive recording contract has been signed with Marjorie Lawrence, the Australian born dramatic soprano of the Metropolitan Opera. Miss Lawrence, as all music lovers know, has won her fight against infantile paralysis, and is again appearing on the concert stage.

It is good news that the major companies are going ahead signing up important artists, although they can do nothing about making any recordings at this time. Perhaps they feel that Mr. Petrillo will allow them to begin recording again in the not too far distant future. If they have an inkling of this, it is a well-guarded secret, for neither the public nor the press seem to have any knowledge of it.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The title of this book did not appeal to us. We do not care to be lectured to, and that was the impression the title gave us—we thought Mr. Downes was going to tell us what was good and what was bad in symphonic music according to his personal views. Nothing could be farther from the facts. Mr. Downes has selected some two hundred works that are in the usual symphonic repertory and has written for each an annotation that is both interesting and highly illuminating. We do not know when we have come across so many fascinating facts and bits of intriguing information about symphonic works, most of which are well known to us, as we found in this lively book.

The record collector will be especially interested in this volume because every work considered is available in recorded form. It would seem to us that the record manufacturers should have subsidized this book, although the only mention of records in it is the statement that all compositions considered in the text are available on records. As we read this work, we had the continual desire to hear the music Mr. Downes was telling about in such an enticing manner. Of course, the only easy and quick way to do this was to turn to the recordings that were in our library. If the recording was not available on our shelves, we had a very strong urge to see that the item was added to our collection without delay. If you do not wish to have your young folks become interested in recordings, do not let this volume get into their hands. We do not know of any book

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that will make them wish to hear the music that they are reading about to the extent that Mr. Downes' book will.

A comprehensive index makes it possible to quickly find some interesting and lively comments on any work that may be under consideration. This will be of inestimable value to music supervisors and others giving courses in music appreciation.

Edward Downes was born in Boston. He majored in music at Columbia College, studied for a year at the University of Paris, and for four years at the University of Munich, where he was about to receive his Ph.D. in musicology when the war broke out. He returned to America and became music critic of the Boston *Transcript*. In 1941 he joined the staff of CBS. His nightly broadcast of symphonic recordings was an important feature of W67NY until he left to join the Army.

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IMPORTANT NOTICE. All prices quoted in *THE NEW RECORDS* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Wagner Concert. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 4-12" discs in album. Columbia Set M-549. \$4.50.

The present album contains an excellent group of orchestral Wagnerian selections—ones that anyone who is interested in Wagner will cherish and enjoy. All of these selections have been previously released on single records but this month Columbia has given them new record numbers and included them in an attractive album—a very appropriate gift for a music lover.

The selections chosen for this album are: *Die Meistersinger*—Prelude; *Siegfried*—Forest Murmurs; *Lohengrin*—Prelude to Act I; *Lohengrin*—Prelude to Act III; and *Die Walküre*—Ride of the Valkyries.

Fritz Reiner, in our opinion, is a very fine conductor. He is outstanding in his performances of Wagner, either operatic or symphonic, but we do not feel that he has gotten as far as he should have here in America. Perhaps these excellent recordings will enhance his celebrity, certainly they will not dim it in any way.

Enesco: Roumanian Rhapsody No. 1. Three sides, and **Reznicek: Donna Diana**—Overture. Chicago Symphony Orchestra conducted by Frederick Stock. 2-12" discs in album. Columbia Set X-203. \$2.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in *THE NEW RECORDS* upon its initial release in September, 1941.

An incomplete version of Enesco's very popular *Roumanian Rhapsody* on a ten-inch Decca by Victor Kolar and the Detroit Symphony was hardly an acceptable match for the two ten-inch Victor best sellers (V-1701/2) by Ormandy and the Minneapolis Symphony Orchestra. Columbia goes Victor one better this month by offering a doubleheader featuring a bang-up job of the *Roumanian Rhapsody* on three sides of two twelve-inch records in an album, and an excellent performance of the equally lively and tuneful *Donna Diana Overture* of Reznicek's on the fourth side. The Columbia set also has an acoustical advantage over the Ormandy discs.

Grieg: Peer Gynt Suite No. 1. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs in album. Columbia Set X-180. \$2.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in *THE NEW RECORDS* upon its initial release in December, 1940.

This recording is probably a recording to end all recordings of the tremendously popular *Peer Gynt* Suite, No. 1—at least for some time to come. In no sense is it a movie palace version; Sir Thomas approaches this suite with the same finesse and intelligent care that he would had it been a major work in the symphonic repertory. The result is nothing less than astonishing; we, for one, did not realize how really intriguing this old war-horse could be until we listened to the present recording. In fact, we played it through twice, and that is something, for when we saw it on the list, we expected to give it a quick whirl and be done with it. Superb reproduction is an added feature.

VOCAL



Cowboy Ballads. The Rangers Male Quartet. 4-10" discs in album. Sonora Set M-451. \$2.50.

This album contains a group of the more popular songs of the prairie country sung by a male quartet that is well equipped for this sort of music. A simple guitar accompaniment is used for all of the selections. The ballads contained in this album are: *Old Chisholm Trail*; *Bury Me Not on the Lone Prairie*; *Jessie James*; *Whoopie Ti Yi O*; *Billy Boy*; *Curtains of Night*; *The Cowboy's Dream*; *Home on the Range*; *Red River Valley*; and *Goodbye, Old Paint*. The reproduction throughout is good.

Mexican Hayride — Selections. (Music and Lyrics by Cole Porter). Featuring members of the Original New York Production including June Havoc, Wilbur Evans, Corinna Mura, Mexican Hayride Orchestra and Chorus under the direction of Harry Sosnick. 4-10" discs in album. Decca Set 372. \$3.50.

Mexican Hayride is playing to capacity houses in New York and it is probably a great show. However, we rather think that one must see it to fully enjoy it. These records can't tell the story, and one must really see Bobby Clark's antics to appreciate them. The clever lyrics of these songs fit into the story and without the story they don't mean very much. The music is moderately pleasing but it is not Cole Porter at his best—or second best. Briefly these records are for those who have seen the show—one who can fit them in their proper places in the action of the play. Decca does supply with this album a nicely gotten up booklet giving the story and the words of each selection, but this is not quite enough. As a souvenir of the performance it is grand, but as a set of discs it just lacks that something it takes to make this album a big success in the phonograph field.

This album contains the following selections: *I Love You; Sing to Me Guitar; Carlotta; Girls; Abracadabra; Count Your Blessings; There Must Be Someone for Me; and What A Crazy Way to Spend Sunday.*

Girl Crazy—Selections. Sung by Mickey Rooney and Judy Garland with Georgie Stoll and His Orchestra and Leo Diamond Harmonic Quintet. 3-10" discs in album. Decca Set 362. \$2.75.

Decca secured Mickey Rooney and Judy Garland, the stars of M-G-M's picture *Girl Crazy*, to make these recordings of the Gershwin tunes from that big movie hit. The lyrics are by Ira Gershwin. The selections included in this album are: *Embraceable You; Could You Use Me?; But Not For Me; Treat Me Rough; Bidin' My Time; and I Got Rhythm.*

All of the tunes are catchy and the lyrics are irresistible. Mr. Rooney and Miss Garland put them across in good style with the aid of a chorus, good orchestra, and the Leo Diamond Harmonic Quintet. If you liked the movie you'll like this album; it contains a lot of pleasing music considerably above the average. It has been well recorded and the record surfaces are smooth.



PIANO

Piano Music of Villa-Lobos. Artur Rubinstein (piano). 2-12" discs in album. Victor Set M-970. \$2.50.

Rubinstein became acquainted with the brilliant Brazilian composer, Heitor Villa-Lobos, on one of his many concert tours of South America, and since that time has been greatly interested in his works, perform-

ing many of them from time to time. In fact Rubinstein has been one of Villa-Lobos' strongest advocates.

The selections chosen for this album are not among Villa-Lobos' most important compositions, but they are pleasing little trifles that may be enticing enough to cause many music lovers to investigate the works of South America's outstanding composer.

The selections consist of seven of the eight little pieces that make up the first suite entitled *The Child's Family* (1917) and No. 3 of the *Suite Floral*, Op. 97 entitled *Joy in the Garden*. *The Child's Family* consists of little pieces, each depicting various kinds of dolls, Little Paper Doll, Little Rag Doll, etc. *Joy in the Garden* was inspired by Brazilian Indian melodies which the composer collected during an expedition into the heart of his country's interior.

All in all this is an attractive album for those persons who like musical oddities beautifully played by one of the world's outstanding pianists. The reproduction is of the best. R.

Bach: Toccata and Fugue in E minor (Peters Vol. IV, No. 3). Rudolf Serkin (piano). 1-12" disc (C-71594-D). \$1.

Rudolf Serkin is one of the really great pianists of our day and any recording by this fine artist is an event in the phonograph world. The present disc is no exception and we are sure that his many admirers will be anxious to hear it. It is of particular importance because it is the first time that any pianist has recorded this Bach selection. We remember a recording of the Fugue only by Marcel Maas, but we fail to find any recording listed of the complete work in any available catalogue. Mr. Serkin plays this selection in the best tradition of the immortal master, and the reproduction is excellent.

CHAMBER MUSIC



Debussy: Sonata No. 3 for violin and piano. Three sides, and Debussy—trans. Roelens; *Clair de Lune*. Joseph Szigeti (violin) and Andor Földes (piano). 2-12" discs in album. Columbia Set X-242. \$2.50.

Last year Victor issued an excellent recording of this work by Mischa Elman and Leopold Mittman. It received splendid reviews and was well received by music lovers generally. Now Columbia releases the present version by Szigeti and Földes. We have compared these two recordings and in our opinion it is purely a matter of personal choice as to which is better. Here you have two able violinists, both of whom are well equipped for the task at hand; both are temperamentally sympathetic to Debussy's music; and both have the help of pianists who carry out their part of the performances with distinction. Either of these two versions are far superior to the earlier Columbia recording by Alfred Dubois and Marcel Maas, which was issued a number of years ago.

It is interesting to note that this is the last composition to come from the pen of the great modern French composer.



BOOKS OF MUSICAL INTEREST

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

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The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

What We Hear in Music. (Twelfth Revised Edition.) By Anne Shaw Faulkner. 704 pp. Illustrated RCA Victor Division (Camden, N. J.). Price \$2.25.

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PHILADELPHIA 7, PA., U.S.A.

VOL. 12. NO. 7

SEPTEMBER 1944

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FROM the number of requests that we continually receive for back copies of THE NEW RECORDS, it would seem that a great many of our readers are keeping a complete file of these little bulletins. This does not seem so strange when one considers that with such a file a person has a complete list of all of the classical recordings that have been released in America during the last eleven years or to be exact since March, 1933. In addition to the American releases, most of the important foreign recordings have been listed and reviewed.

It occurred to us that some of our new readers, or those of our older readers who did not save their copies, might like to have a file, while back copies are still available. The present issue is the 139th and all except nine numbers are available. We shall be glad to send the 130 available issues to any address postpaid upon receipt of five dollars. All issues are available starting with October, 1940, and all but the nine mentioned above are available from the first issue of March, 1933. Single copies may be had at 5c each or a complete volume of twelve issues for 50c. Each volume began with the March issues.

* * *

The Conductor Raises His Baton. By William J. Finn, with a foreword by Leopold Stokowski. x + 302 pp. Harper and Brothers (New York). Price \$3.75.

Father Finn, who is internationally known as the founder, and for many years the conductor, of the Paulist Choristers, has written this book, which will be of great interest and of inestimable value to his fellow conductors.

Any choirmaster or conductor of a choral group will find answers to scores of pertinent questions within its pages. It is written for the specialist in this field, and while Father Finn's style is pleasing and easily understood, this book is not for the average musician or music lover. It is a profound treatise on the art of choral conducting, emphasizing particularly the proper rendition of Catholic Church music. Special attention is given to Gregorian Chant and to the music of Palestrina.

Father Finn, in addition to his duties as organist and choirmaster of various churches, has conducted numerous concerts in a number of cities throughout the country, and his many experiences in that field are related in an interesting manner. He met many difficulties which his resourcefulness and skill helped him to overcome. As he was practically a pioneer in his field, others may gain by his example.

As Father Finn's book is carefully indexed, it will very likely be placed in the reference libraries of most musical institutions, where it will be used by both teachers and students alike.

* * *

Victor announces with much enthusiasm, and very properly so, that Lauritz Melchior has rejoined its ranks of exclusive recording artists after an absence of two years. It is promised that just as soon as Mr. Petrillo permits him to record again he will resume the series of Wagnerian recordings that he made during the five-year period beginning in 1937, and which were so well received by music lovers everywhere.

Melchior has had a marvelous operatic ca-

BUY U. S. WAR BONDS AND STAMPS

reer, having appeared as Tristan, Sigmund, Siegfried, Lohengrin, Parsifal, and Tannhauser more times than any other artist, past or present. Together, his singing of these six roles would reach above a thousand performances. He has sung Tristan nearly 200 times.

All we need is Mr. Petrillo's "green light" and we will have more of the fine recordings for which Mr. Melchior is famous.

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IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Fernandez: Batuque. One side, and **Howe: Stars.** National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8608). \$1.

We cannot imagine two pieces farther apart than Mary Howe's *Stars* and Oscar Fernandez's *Batuque*—records sometimes make very strange musical bedfellows. Miss Howe's ethereal fantasy makes very agreeable listening and is probably worthy of serious consideration. One should hear it several times. Mr. Fernandez's selection is earthy and extremely sensual; one gets it on the first hearing and either likes it or does not like it. There are no hidden beauties in *Batuque*; it is evident music, and presents itself to the listener without a sign of finesse. Mr. Fernandez won the New Music Society of California award in 1938 at the Fourth Centenary Festival held at Bogota, Colombia, with this composition.

Mr. Kindler has provided fine performances of each of these works and the composers should be glad to have their selections judged by these excellent recordings.

Tschaikowsky: Nutcracker Suite, Op. 71a. Chicago Symphony Orchestra conducted by Frederick Stock. 3-12" discs in album. Columbia Set M-395. \$3.50.

Rimsky-Korsakov: Scheherazade, Op. 35. The Cleveland Orchestra conducted by Artur Rodzinski. 5-12" discs in album. Columbia Set M-398. \$5.50.

Columbia has selected the two items listed above as "record classic" reissues this month. Since their release early in 1940 both albums have steadily gained in popularity despite the stiff competition afforded by other top-notch recordings by other record companies. Columbia feels that they are worthy of special exploitation at this time and so has provided attractive picture-albums for them and relisted them this month.

Williams: The Wasps—Overture. Hallé Orchestra conducted by Malcolm Sargent. 1-12" disc (C-71605-D). \$1.

The present selection is quite popular in England and often appears on programs over there; however, it, as well as the other music of Vaughan Williams, is not well-known in America. For some reason this very able English composer has never received much attention from our American musicians. It has always seemed too bad to us for his *A Sea Symphony* and *A London Symphony* are both worthy of sincere attention.

The present Overture is of a lighter quality and is a selection that may be enjoyed by almost anyone. It is splendidly played by the Hallé Orchestra and has been faithfully recorded.

Operetta Popourri. Marek Weber and His Orchestra. 4-10" discs in album. Columbia Set MC-100. \$2.50.

Marek Weber is the "tops" in music of this character. Selections from *Die Fledermaus*, *Student Prince*, *Gypsy Baron* and *Countess Maritza* are right up his alley, and that is what you will find in this little album. Here is a half-hour of tuneful melodies that will soothe and ease the tension of these exciting days. The record sides have been arranged in automatic sequence. The reproduction is of the best.

Weber—arr. Dubensky: Waltz. One side, and **J. Strauss: Voices of Spring.** Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-11-8609). \$1.

Tuneful waltzes nicely played by the Indianapolis Symphony. If you do not already have *Voices of Spring* in your library you may be interested in this disc. Do not buy it just for the Weber selection itself—it isn't that important. It is a short inconsequential selection that you probably won't want to hear more than once or twice.

CONCERTO



Bach: Double Concerto in D Minor. Yehudi Menuhin (violin), and Georges Enesco (violin) with orchestra conducted by Pierre Monteux. 2-12" discs in album. Victor Set M-932. \$2.50.

This recording was first released in April, 1933, under the record numbers 7732 and 7733. During the years that followed its popularity has never waned, and probably for that reason, Victor feels that it is worthy of being reissued in an attractive picture-album. The records have been given new numbers 11-8603/4.

If this recording is not in your library, it is well worth investigation.

CHAMBER MUSIC

Mozart: Quartet No. 16 in E flat major (K.428).

The Busch Quartet. 4-12" discs in album. Columbia Set M-529. \$4.50.

It always pays to look over the lists of new releases, even during these times when very little of particular interest is being made available because of Petrillo's recording holiday. This month we found this excellent recording of one of Mozart's most attractive quartets—an item that has been missing from the catalogues for several years. We recall three previous recordings of this work, one by the Amar, the Prisca, and the Pro Arte Quartets; none, of course, is available today. We probably remember these because the quartet is a favorite of ours, and we still have a copy of the Pro Arte recording in our library. Just for fun, we compared it with the present version and we can report that there is no comparison. The present recording is far superior.

This quartet is an easy one for anyone to appreciate and enjoy, even if he is not quite up to a full appreciation of string quartet music. It is a fine introduction to music in this interesting field—don't just say that you do not understand and enjoy string quartets—just listen to this one through at least twice. Such an experience may open up an entirely new musical vista.

The present quartet is the third of a series of six which the composer dedicated to Haydn, and shows more than any of the others the influence of the great master upon the young Mozart. It dates from 1783, and in this work one may note both the romantic and classical tendencies of the composer, each vying for ascendancy as the composition progresses. The first movement opens steeped in the romanticism of the early eighteenth century, but the classic spirit takes command long before the movement closes. Constantly throughout the work we find first one and then the other coming to the front.

The Busch Quartet does a really fine piece of recording, and the excellence of the reproduction leaves nothing to be desired on that score. R.

Corelli: Sonata in F for Organ and Strings. E. Power Biggs (organ) and the Arthur Fiedler Sinfonietta. 1-10" disc (V-10-1105). 75c.

As charming a little record as we have come across in many a long day—one that will fit into any chamber music program. Corelli is without peer in writing for the organ and small string orchestra and the present work is one of his best in this field. Biggs is an outstanding artist as all know who have listened to his previous recordings or to his fine broadcasts on Sunday mornings (or don't you get up that early?). If memory serves us well, we think that the present selection has been featured on these broadcasts more than once.

VOCAL

Beloved Gospel Hymns. J. Alden Edkins (baritone) with organ. 4-10" discs in album. Bibletone Set "G." \$4.50.

These records are just what the title implies—a series of old-fashioned gospel hymns. They are sung in the spirit of the text by a capable singer who is known for his many broadcasts of hymns of this character. A suitable organ accompaniment is supplied. With this album a hymnal giving both the words and the music of each hymn is included without additional charge.

The following hymns are included in this collection: *In Heavenly Love Abiding; Sweet Hour of Prayer; O Master Let Me Walk With Thee; Jesus Saviour, Pilot Me; Spirit of God; Blessed Assurance; In the Cross of Christ I Glory; and I Need Thee Every Hour.*

O. Strauss: The Chocolate Soldier—Song in My Heart. One side, and **Romberg: Blossom Time**—Once to Every Heart. John Charles Thomas (baritone) with Victor Concert Orchestra conducted by Frank Tours. 1-12" disc (V-11-8610). \$1.

John Charles Thomas sings very well two popular selections from well-known operettas. The thing that spoils this disc for us is the weak, almost insignificant orchestral support given by Mr. Tours and his orchestra. The orchestral accompaniment is a major part of such selections and it is practically missing in these recordings. One would think that Mr. Thomas was right up against the microphone and that the orchestra was away off in another studio.

PIANO

Bach—arr. Rachmaninoff: Partita No. 3 (for unaccompanied violin). Sergei Rachmaninoff (piano). 1-12" disc (V-11-8607). \$1.

As a general rule we prefer our Bach straight, but in this case we must admit that Rachmaninoff has certainly made a very attractive piano selection from parts of the famous suite for unaccompanied violin. He selected the Preludio, the Gavotte and Rondo, and the Giga—these are parts I, III and VII. Rachmaninoff plays them with spirit and a marked degree of finesse, although we might remark that is rather the spirit of Rachmaninoff rather than the spirit of Bach. We enjoyed this recording thoroughly and shall prize it because it is probably one of the very few that are still to be released by the deeply lamented pianist, composer and conductor—a truly great musician. The reproduction is of the best.

OPERA

Wagner: *Tristan und Isolde*—Excerpts from Act III. Lauritz Melchior (tenor) and Herbert Janssen (baritone) with Columbia Opera Orchestra conducted by Erich Leinsdorf and Orchestra of The Colon Opera House (Buenos Aires) conducted by Roberto Kinsky. 5-12" discs in album. Columbia Set M-550. \$5.50.

Here at last is an album, which all lovers of Wagnerian opera have long desired, for on the ten record-sides of this set is mirrored and captured for posterity Lauritz Melchior's superb delineation of the dying Tristan. Undoubtedly, when Mr. Melchior is merely an illustrious and distinguished name of the past, one of his accomplishments that will remain in the memory of those that heard him will be the third act of *Tristan und Isolde*. In stage performances of this scene, Mr. Melchior is at his finest. All the longing and desperation of the dying Tristan is overwhelmingly conveyed to his audiences in what will undoubtedly remain one of the tenor's most communicative impersonations.

The present set of records was made in Buenos Aires with the orchestra of the Colon Opera House under the direction of Roberto Kinsey. Curiously enough, sides two and three were recorded in this country, Erich Leinsdorf and the Columbia Orchestra being employed for the purpose. While Mr. Leinsdorf and his orchestra sound tonally better than the South American group, the latter recording is far superior, for, characteristically, the U. S. recording, as is its wont, places Mr. Melchior far too near the microphone, so that the opening, almost murmured phrases sound like fortissimos. We would like to know just when American recording engineers will stop this practice.

It is good to report that Mr. Melchior was in generally admirable vocal estate, and that these records will be, on the whole, worthy souvenirs of one of the most sensitive and characteristic phases of his art. Herbert Janssen's beautiful voice has been employed with fine effect for the stirring passages allotted to Kurvenal, and an unnamed soprano appears on the final record and sings the few phrases of the arriving Isolde.

Let us indeed express thanks to Columbia for this very fine and important set, especially at a time when there seems to be a dearth of great vocal music on records.

D.



Mozart: *Le Nozze di Figaro*—Bravo Signor Padrone (recitative) and Se vuol ballare (aria). (Sung in Italian.) Ezio Pinza (bass) with Victor Symphony Orchestra conducted by Bruno Reibold. One side, and **Mozart:** *Die Zauberflöte*—Bei Männern, welche liebe Fühlen. (Sung in German.) Ezio Pinza (bass) and Elisabeth Rethberg (soprano) with Victor Symphony Orchestra conducted by Bruno Reibold. 1-10" disc (V-10-1104). 75c.

Lovers of Mozart operas will welcome this one with unstinted enthusiasm. To hear Pinza sing the humorously ironic *Se vuol ballare* is well worth the price of the record. The duet on the reverse side is also admirably sung. Here is a little operatic record that one may recommend without qualification. We wonder why Victor has been so long releasing it. If there are any more like this hidden away, let us have them. The present lists can stand a little bolstering up.



DICTION

Dorothy Parker—Selected Poems and Prose. Ilka Chase (reader). 2-12" discs in album. Victor Set M-971. \$2.50.

As we listened to the first three sides of these records, we wondered why they had ever been recorded. They contain selections from Miss Parker's *Sunset Gun*; *Enough Rope*; and *Death and Taxes and Other Poems*. We are familiar with all of these and Miss Parker's amusing and often biting satire is quite evident to the reader of the printed page, and in our opinion gains very little by Miss Chase's reading. Also to listen to nearly fifteen minutes of these little poems, one after another, is too much of a good thing. One would have to be very much interested in Miss Parker and Miss Chase to do it more than once. As a souvenir of these very brilliant American women, who are at present very much in the public mind, this album perhaps serves a purpose, and that is the only reason that we can think of for its being issued.

However, the fourth side of this pair of discs contains a dramatic incident from Miss Parker's *Here Lies*, which is well worth attention. Miss Chase brings this intense prose to life with her splendid dramatic technique. It is thrilling, and one might wish to hear it several times. It is a fine example of a dramatic monologue.

R.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BL—Bibletone, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Series, D—Decca, F.R.M.—Friends of Recorded Music, G—General, GT—Gamut, Club, KN—Keynote Recordings, MW—Margarit, MU—Musifraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, S—Sonora, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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Evenings With Music. By Syd Skolsky. 382 pp. E. P. Dutton & Co. (New York). Price \$3.

This unique book might well be called "How to Appreciate Great Music in Twenty-seven Easy Lessons." This is not written in a spirit of derision; quite the contrary, for we have the highest respect for Mrs. Skolsky's book. It fits in perfectly with the times, when practically everyone is hearing the best in music, either over the radio or through the medium of the phonograph. Literally thousands upon thousands of persons are hearing music about which they know practically nothing. Many of them are enjoying this music and wish to know something about it; they wish to equip themselves with knowledge that will permit them to more fully appreciate and understand the beautiful music they are hearing. Mrs. Skolsky's book supplies this need perfectly, and the musical information is made most palatable by being carefully placed amongst much interesting biographical and historical data. Lively anecdotes brighten the text, and Mrs. Skolsky's style is so simple and clear that anyone may read her book with pleasure, and end up with a wealth of musical information without realizing it. They will find that they have gained this knowledge with little or no effort on their part.

Evenings With Music consists of twenty-seven chapters each devoted to a short program, usually consisting of a work or two by one composer. A short biographical sketch of the composer is given and then the work or works are carefully analysed in a most interesting manner. The first chapter is given over to a description of the modern symphony

orchestra with pictures of the various instruments, a diagram of the seating arrangement, and other pertinent data. Here is where Columbia's new album *Instruments of the Orchestra*, which is reviewed in this issue, is of inestimable value, for it permits one to quickly identify the various instruments by their sounds.

All of the works considered by the author in this book are available on records and the record numbers of the discs, which Mrs. Skolsky had in mind when she prepared the text, are given at the end of each chapter. The ideal way to use this informative book is form a small congenial group which may meet from time to time and with the aid of the proper recordings to reproduce the concerts which have been planned, after the text has been read and discussed by the members. Music supervisors and teachers generally will quickly find appropriate ways of using it in their classes.

Syd Skolsky studied music at the Juilliard School of Music, after which she taught piano and music appreciation in New York City. At present she conducts the Albany School of Music, and in addition, has many classes in music appreciation for both children and adults in that city. The present work was developed from her experiences in that field. It is not an idea to be tried out but rather the result of successful accomplishments in actually teaching music appreciation.

A carefully prepared index makes it possible to quickly refer to the information given in the various chapters or as Mrs. Skolsky prefers to call them "Evenings."

BUY U. S. WAR BONDS AND STAMPS

At long last a small shipment of records was received from England. Among them were some of the fine recordings by English choirs. Many of them have not been available in America for several years. A few of each of the following numbers are presently available.

The following four records were sung by the **Choir of St. Margaret's, Westminster**, with organ accompaniment:

Ewing: *Jerusalem the Golden*. One side, and **Redhead:** *Rock of Ages*. 1-10" disc (V-B-3992). \$1.35.

Dykes: *Sun of My Soul*. One side, and **Dykes:** *Holy! Holy! Holy!* 1-10" disc (V-B-3891). \$1.35.

Miller: *When I Survey the Wondrous Cross*. One side, and **Wesley:** *The Church's One Foundation*. 1-10" disc (V-B-3746). \$1.35.

Monk: *Abide With Me*. One side, and **Dykes:** *Ten Thousand Times Ten Thousand*. 1-10" disc (V-B-3491). \$1.35.

The following three records were sung by the **Choir of the Temple Church, London**, G. Thalben Ball, organist and choir director:

Brahms: *Requiem—How Lovely is Thy Dwelling Place*. 1-10" disc (V-B-3453). \$1.35.

Davies: *Lord, It Belongs Not to My Care*. One side, and **Mendelssohn:** *How Lovely Are the Messengers*. 1-10" disc (V-B-3518). \$1.35.

Mendelssohn: *I Waited for the Lord*. One side, and **Mendelssohn:** *O Come, Everyone That Thirsteth*. 1-12" disc (V-C-1398). \$1.90.

Miller: *When I Survey the Wondrous Cross*. One side, and **Dykes:** *Nearer, My God, to Thee*. Both sung by the Westminster Central Hall Choir conducted by Arthur Meale with organ accompaniment by Arthur L. Harris. 1-10" disc (V-B-2950). \$1.35.

Stanford: *Nunc Dimittis in B flat*. One side, and **Stanford:** *Magnificat in B flat*. Both sung by the Westminster Abbey Choir conducted by Dr. E. Bullock with organ accompaniment by O. H. Peasgood. 1-12" disc (V-C-1849). \$1.90.

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ORCHESTRA



Moeran: *Symphony in G minor*. The Hallé Orchestra conducted by Leslie Heward. Eleven sides, and **Rawsthorne:** *Four Bagatelles for Piano* (1938). Dennis Matthews (piano). 6-12" discs (V-C-3319/24) in album. Also available in automatic sequence (V-C-7566/71). \$11.40.

After over a year of waiting this recording finally arrived from England. Many of our readers learned of its release abroad early in 1943 and we have had many inquiries concerning it. Since that time we understand that it has been played at least once over the radio so if that is correct some Americans have heard it, otherwise this work will be entirely new to many of us.

At the outset, perhaps a word or two about the composer might be in order for he is practically unknown in this country. Ernest John Moeran was born near London in 1894 and is of Irish extraction. He lived for many years in Norfolk and there devoted much of his time to collecting English folk songs. Musically he was largely self-taught until he entered the Royal Conservatory of Music in 1913. He served in the British Army throughout World War I and upon return to civilian life came under the influence of John Ireland. His works of that period show marks of that association. For a time previous to 1935 he went into retirement for further musical study. He emerged with his Sonata for two unaccompanied violins in that year, and in 1938 his most pretentious work, his *Symphony in G minor*, was given its initial performance by the Royal Philharmonic Society under the direction of Leslie Heward.

In considering the present work, critics pretty generally agree that Moeran is rather a rhapsodist than a symphonist. It is rather a series of musical incidents than a work of true symphonic form. Moeran uses a broad brush, and while some sections are notable for their lyric beauty, much of this symphony may sound a bit rough to ears attuned to the symphonies of Haydn, Mozart and Beethoven, but will seem mild in comparison to some of the recent symphonic writing of Shostakovich. Several English critics see the influence of Sibelius to a marked degree, in this we concur fully. However, we do not feel that Moeran drew directly from the great Finnish composer, but simply that his present work came into being under the spell of the music of Sibelius. It is a well-known fact that there is a marked affinity between the Irish and the Finns, and while Moeran was born in England, he has a strong trace of his Irish forebears. This may in part account for his music being in the mood of Sibelius.

The release of a recording of an entirely new symphony is a rare occurrence and the musically

discerning will no doubt wish to investigate it at least. We can truthfully say that we enjoyed parts of it upon the first playing, and more of it as we heard it the second and third time. We do not claim that this is a great work, much of it seemed rather disjointed. One of Moeran's faults seems to us to be his inability to bring his musical ideas into sympathetic accord—to make of his often interesting and beautiful parts a finely balanced whole. Dullness is not one of his faults, for no matter what one may say about the present work, it is not dull. A person might not like it at all but he could not say that he was bored by it.

We understand that this recording was subsidized by the British Council, as were the first recordings of the Sibelius symphonies by the Finnish government. The Council must be satisfied to have English music judged by this work or else they would not have chosen it and granted it their patronage. They saw to it that technically, the reproduction, and musically, the performance, were the best to be had, therefore, the success of this recording rests squarely upon the merits of the music itself.

On the twelfth side of this set of discs will be found four short pieces for pianoforte by Alan Rawsthorne (1905-), one of the younger generation of British composers, whose works are practically unknown outside of England. One cannot judge this composer's ability by these short pieces; the best we can say for them is that they are quite pleasant to listen to. R.

Bach—trans. Mitropoulos: *Fantasia and Fugue in G minor* (Peters Vol. II, No. 4). Three sides, and **Bach**—trans. Boessenroth: *Chorale-Prelude—Wir glauben all' an einen Gott* (Peters Vol. VII, No. 60). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs in album. Columbia Set X-244. \$2.50.

Although the monthly releases are pretty slim these days because of Petrillo's ban on recordings, yet nearly every list has something of interest. The present Columbia one is no exception for it contains the item listed above. Here we have Mitropoulos' arrangement of Bach's *Fantasia and Fugue in G minor*, containing the "Great" G minor fugue. This fugue only has been arranged by Stokowski and has been recorded by the Philadelphia Orchestra under his direction. This is the first time that an orchestral version of the Fantasie has been recorded and also the first time that Mitropoulos' arrangement of the Fugue has been recorded.

The fourth side of this pair of discs contains Boessenroth's orchestral transcription of the popular choral-prelude *Wir glauben all' an einen Gott*. This selection has also been arranged for orchestra by Stokowski and he has recorded it with the Philadelphia Orchestra.

This may all sound a bit confusing, but the point is that while one of the selections listed above and part of the other have been recorded before, the present orchestral transcriptions of them are new to record collectors because this is the first time that they have appeared in wax. Mitropoulos has done an excellent job both with his pen and his baton, and we think that lovers of Bach, as performed by a modern symphony orchestra, are going to place their mark of approval upon these recordings. They thrilled us greatly and we do not hesitate to recommend them. The reproduction is of the best. R.

Famous Overtures. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs in album. Columbia Set M-552. \$4.50.

- C-71620-D Mozart: *Don Giovanni*—Overture.
- C-71621-D Mendelssohn: *The Hebrides Overture*.
- C-71622-D Nicolai: *The Merry Wives of Windsor*—Overture.
- C-71623-D Berlioz: *Roman Carnival Overture*.

All of the records in this album have been available for sometime as single records under other catalogue numbers. This month Columbia gathered them together and is issuing them in an attractive album. It is a fine group of overtures and each is blessed with the meticulous direction of Sir Thomas Beecham—a master of anything that he attempts in the way of recordings, for here is an artist that never brings to the recording studio any music in which he does not excell. We doubt if any conductor has a higher average than he. We cannot recall a single poor recording by Sir Thomas—that is, poor from a musical standpoint.

If you have a friend who is just beginning a record library and would like some pleasing and tuneful orchestral music, always in the best of taste, you will do well to recommend this album.

Mozart: Marriage of Figaro—Overture. One side, and **Handel: The Messiah**—Pastoral Symphony. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-71606-D). \$1.

Bach—arr. Stokowski: *Fugue in G minor* (Peters Vol. IV, No. 5) "The Little G Minor." One side, and **Still: Afro-American Symphony—Scherzo**. All-American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11992-D). \$1.

The two records listed above are made up of odd sides from sets that have already been issued. They are unusual selections or recordings of especial excellence, and for that reason Columbia felt that it was worthwhile to make them thus available. If you do not have these recordings, they are well worth investigation.

CONCERTO



Rachmaninoff: Concerto No. 4, in G minor, Op. 40. Sergei Rachmaninoff (piano) and Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs in album. Victor Set M-972. \$4.50.

With the issuing of this album by RCA Victor, a set of records made in 1941, the cycle of Rachmaninoff's piano concertos is completed. The album also serves as a memorial and a tribute to the great Russian composer-pianist, who died shortly after his seventieth birthday, in California, on March 28, 1943.

Rachmaninoff in this recording renewed and sustained his association with the Philadelphia Orchestra—a musical union which had lasted with mutual admiration on both sides over a period of many years.

The Fourth Concerto is dedicated to Rachmaninoff's compatriot, Nicholas Medtner. It was completed in France during the summer of 1926 and was given its first public performance in Philadelphia on March 18, 1927, at a concert of the Philadelphia Orchestra with Leopold Stokowski conducting. Shortly after this debut, the composer became dissatisfied with his latest creation, and set about revising it. Needless to say it is the revised version that appears on these records, though we hear that the amended score is not yet available. Modifications were made in the orchestration of the first two movements, while the finale can hardly now be identified with the original pages, so much change have they undergone.

This concerto we find as an echo of much of Rachmaninoff's earlier music, particularly his other concertos. It does not have all the inspiration and originality of the preceding works, and lacks a certain spontaneity that one found in the Second Concerto, for instance. Nevertheless, for lovers of Rachmaninoff's music, all the old labels and signposts are again present—the rich, romantic orchestration, the sensuous surge of the music, and the skillful blending of the brilliant solo part against its pulsating background. D.

Tschaikowsky: Concerto No. 1 in B flat minor, Op. 23. Egon Petri (piano) with the London Philharmonic Orchestra conducted by Walter Goehr. 4-12" discs in album. Columbia Set 318. \$4.50.

Columbia has selected this item as a "record classic" re-issue this month, despite the fact that it is in competition with the outstanding recording of this work by Horowitz and the NBC Symphony conducted by Toscanini. Columbia must feel that there is sufficient interest in this older set, which was issued in May, 1938, to warrant reissuing it. Perhaps Columbia is right but we rather doubt it.

OPERA



Muzio Operatic Recital. Claudia Muzio (soprano) with orchestra conducted by Cav. Lorenzo Molajoli. 4-12" discs in album. Columbia Set M-259. \$4.50.

Claudia Muzio was born in Pavia, Italy, on February 7, 1889; she died in Rome of heart disease on May 24, 1936. Her death stripped the operatic world of a type of singer that belonged to another era, that was a product of another attitude. Nor has she been replaced since.

Muzio stemmed from that legendary race of operatic artists who lived in serene ignorance of radio, and its high-gearred publicity; of breathless and constant airplane journeys from one distant music center to another; of loud-mouthed advertising and dynamic commercialization. She was primarily a singer by the grace of God, and a woman of the theater. That flamlike passion and dedication to her art and career were apparent in her every note and gesture.

And thus it was with profound interest that we discovered that Columbia was reissuing this album of operatic arias by Muzio, eight years after her death. Between these covers, all her superb gifts as a singer and operatic artist, all her seriousness of purpose with its resulting authority, are to be found, accurately mirrored. The album should be an inestimable source of inspiration to young singers of our day, who would do well to strive for some of these qualities.

The album is attractively gotten up with a lengthy and sincere, but nevertheless singular sketch by Peter Hugh Reed, printed on its inside covers. Mr. Reed is quite a connoisseur of fine singing, but his constant harping on the idea that Claudia Muzio sang these arias as though they were songs and divorced from the theater from which they so rightly sprang, is a most peculiar and, to our way of thinking, mistaken attitude. For if ever there were a singer who wore the trappings of the theater as though by Divine right, it was Claudia Muzio.

It is this very dramatic and theatrical quality in her approach, that makes each of these records appear as a miniature drama in itself projected by a woman whose spirit is identified with that of the great tragediennes of the past. Thus, one might, here, think of Muzio as the Duse or Bernhardt of Song, but not as an Italian lieder singer, which is what Mr. Reed seems to be trying to get across in his explanatory remarks.

These records were recorded only a few years before Muzio's death. Her voice shows very occasional signs of deterioration such as shortness of breath and lack of brilliance and sustaining power

in the very highest climaxes. But these are minor flaws, and all the great virtues are also present in impressive array: The singer's limpidity and fluidity of tone; her exquisite and unmatched pianissimos; her magnificent phrasing; her ability to identify herself beyond question with the character she is portraying; the unique and unforgettable quality of the voice, etc. etc.

To our way of thinking, the selection from *L'Arlesiana* is the best in the album. Here Muzio goes beyond mere singing and emerges as a great force in tragic art. Splendid also are her arias from *Andrea Chenier* and *Mefistófele*, operas in which she was greatly celebrated. Her *Mi chamano Mimi* from *Bohème* should be carefully studied by all aspiring singers of Puccini's music, for here they will find the aria sung as it should be and seldom is. The selection from *La Sonnambula* furnishes an example of Muzio's sensitive pianissimos employed in the music of Bellini. The much admired *Traviata* is melodramatic to a degree, but it contains moments that would be hard to duplicate today. The arias from *Norma* and *Forza del Destino* are less unique. Other singers, notably Rosa Ponselle, have made better records of both these arias.

The recording of this album is a model of clear, honest and unexaggerated reproduction. American sound engineers who are hell-bent on turning the voices of such artists as Bidu Sayoa, Lily Pons, Richard Crooks and James Melton into the voices of super-men and super-women, should listen to this particular set of records, and then take heed.

Max de Schauensee.

CHAMBER MUSIC



Beethoven: Duet in E flat for viola and violoncello (*Duett mit zwei Augengläsern obbligato*). William Primrose (viola) and Emanuel Feuermann (violoncello). 1-12" disc (V-11-8620). \$1.

It is said that Beethoven wrote this Allegro movement in sonata-form for viola and violoncello as a joke and gave it the amusing title, "Duet with two Eyeglasses obbligato." Little is known of the work except that it is to be found in a volume of sketches covering the period from 1784 to 1800. It is a lively and cheerful little selection which gives ample opportunity for the players to display their musical skill. Primrose and Feuermann romp through it in great style. Their performance can't help putting one in the proper spirit to enjoy Beethoven's little joke, even if one has no idea for whom the joke was intended.

Those persons who are making a collection of Beethoven recordings will certainly wish to add this item to their libraries. We seem to remember a very old Polydor recording of this little piece by Paul and Rudolf Hindemith, but this has not been available for many years.

VOCAL



The Wayfaring Stranger. Burl Ives (tenor) with guitar accompaniment. 4-10" discs in album. Columbia Set C-103. \$2.50.

Thousands upon thousands of persons listen to Burl Ives on the radio for he is probably the most popular ballad singer on the air. When someone said to Carl Sandburg that he (Sandburg) was the greatest ballad singer born in the 19th century and that Burl Ives was the greatest of the 20th century, Sandburg is said to have replied, "Burl Ives is the mightest ballad singer born in any century."

Ives is a natural born minstrel and his attractive guitar accompaniments add to the charm of his pleasing renditions. His diction is perfect, each word comes out crystal clear, and that is important for each of his ballads tell a story and one must get the story for a full appreciation of these traditional songs.

We seem to remember that the records in this album were originally issued by Columbia under the Okeh label and were discontinued sometime ago. They are very welcome in their new and attractive album. The following ballads are contained in this collection: *Wee Cooper O'Fife*; *Riddle Song*; *Cowboy's Lament*; *Tam Pierce*; *I Know Where I'm Going*; *I Know My Love*; *Peter Gray*; *Sweet Betsy From Pike*; *On Top of Old Smoky*; *Darlin' Cory*; *Leather-winged Bat*; and *Cotton-eyed Joe*.

Nutile: Mamma mia che vo' sape. One side, and **Filippi: El ti** and **Buzzi-Pecca: Serenata gelata.** (Sung in Italian). Salvatore Baccaloni (bass) with piano accompaniment by Pietro Cimara. 1-12" disc (C-71609-D). \$1.

To appreciate the humor of *El ti* and *Serenata gelata* one should know Italian, for then they are really very funny. Baccaloni makes the best of his comic opportunities and the Italians will probably go for this record in a big way. *Mamma mia* is pretty well known in this country for it has been sung by many Italian tenors, the great Caruso once made a recording of it, and it would seem to us that it is a song that is better suited for a tenor voice, a voice that is more flexible than Baccaloni's. Baccaloni takes it at a tempo which is much slower than we have ever heard before, and we have the impression that the present version has a tendency to drag. Baccaloni is one of the great artists of our time and who are we to criticize his rendition of *Mamma mia?* We are only giving our impressions; our readers may form their own opinions when they listen to this disc.

Go Down Moses (arr. H. T. Burleigh). One side, and **Water Boy** (arr. Avery Robinson). Norman Cordon (bass) with piano accompaniment by Karl Kritz. 1-10" disc (V-10-1114). 75c.

Norman Cordon, the very promising young bass of the Metropolitan Opera, sings these well-known traditional Negro songs in a most acceptable manner. His enunciation is perfect, and his tendency to become dramatic he keeps well under control. If these songs appeal to you, you will very likely find Mr. Cordon's renditions entirely satisfactory.

PIANO



Albeniz—arr. Rubinstein: **Navarra**. One side, and **Brahms: Ballade in G minor, Op. 118, No. 3.** Artur Rubinstein (piano). 1-12" disc (V-11-8622). \$1.

Rubinstein gives two fine performances on this disc. We were particularly impressed with his rendition of his own arrangement of Albeniz's *Navarra*. Here is a piano recording that anyone may appreciate and enjoy. The reproduction is excellent.

MISCELLANEOUS



Instruments of the Orchestra. (Musical excerpts from the symphonic repertoire, illustrating the principal instruments of the modern symphony orchestra). 2-12" discs in album. Columbia Set X-250. \$2.50.

This album will be of inestimable value to teachers of music appreciation. On the cover are pictures of the various instruments, and on the inside of the covers are copious notes describing each instrument and the part it plays in the symphony orchestra. These notes are by Syd Skolsky, whose book *Evenings With Music*, is reviewed in this issue. The present album makes an excellent supplement to that interesting work on music appreciation. On the records each instrument is taken separately and a selection is chosen in which it takes the solo part, thus the instrument is exemplified in relation to the others in its choir. A space is left between the recording of each instrument so that one may easily pick out the illustration of any instrument desired.

For many years, music supervisors and teachers generally have been anxious to obtain just such a set of records for use in their classes.

The first letters in the record number indicate the manufacturer: A—Aseh, B—Brunswick, BL—Bibletone, BO—Best, C—Columbia, CA—Ce-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, Club, KN—Keynote Recordings, MW—Margail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, S—Sonora, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.



BOOKS OF MUSICAL INTEREST

The Conductor Raises His Baton. By William J. Finn, with a foreword by Leopold Stokowski. x + 302 pp. Harper and Brothers (New York). Price \$3.75.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The Concerto. By Abraham Veinus. 312 pp. Doubleday, Doran & Co., Inc. (Garden City, N. Y.). Price \$3.50.

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons. (New York). Price \$3.50.

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THE new 1945 edition of the Columbia Record Catalog is now available. It is the same convenient size as the 1944 edition and contains practically the same number of pages. The most important new feature is that prices are printed throughout the catalog so that it is not necessary to refer to a price list; this is indeed a great convenience. Dealers and record collectors both will undoubtedly welcome this feature. Cross-indexing has been carried out to even a greater degree than in previous editions, and the more widespread use of bold-face type is an aid in quickly finding items one is searching for.

It is hard to conceive of a more convenient, nicely printed or better arranged record catalog. The price is 25c (postpaid) within U.S.A.

* * *

In addition to the recordings by English choirs, which we listed last month, there is presently available a limited number of records by England's great boy soprano, Master E. Lough. They are listed below:

Schubert: Who is Sylvia? One side, and **Schubert: Hark! Hark! the Lark.** Master E. Lough (soprano) with piano accompaniment by G. Thalben Ball. 1-10" disc (V-B-2681). \$1.35.

Handel: The Messiah—I Know That My Redeemer Liveth. Master E. Lough (soprano) with organ accompaniment by G. Thalben Ball. 1-10" disc (V-B-2656). \$1.35.

Mendelssohn: Elijah—Hear Ye, Israel. Master E. Lough (soprano) with organ accompaniment by G. Thalben Ball. 1-10" disc (V-B-2627). \$1.35.

Mendelssohn: Hear My Prayer. Master E. Lough (soprano) and the Choir of the Temple Church, London, with organ accompaniment by G. Thalben Ball. 1-12" disc (V-C-1329). \$1.90.

There have been so many wild rumors floating about regarding the obsolescence of the disc phonograph record after the war, that we thought that it might be well to quote from a circular letter which was recently sent to every dealer of the Victor Division of the Radio Corporation of America. The quotation follows:

"From time to time, through the years, there has been speculation about 'revolutionary' new methods of recording. For example, it is pointed out that entire symphonies can be recorded on a strip of film, or tape, or a wire. RCA through its great research laboratories and its experience in motion picture sound, radio and allied fields, is in close touch with such developments. Some of these 'new' recording methods have already found fields of usefulness in sound motion pictures, in the armed services, and in commercial recording. RCA is naturally interested in developing the ultimate possibilities of these recording techniques for the benefit of each of the fields in which it operates.

"The disc method provides music of exceptionally high quality at low cost in such simple form that a child can make full use of it. Moreover, it offers the advantage of pre-selection. We may hear any portion of a symphony at will, or all of it. The perfection of automatic record-changing mechanisms of low-cost within recent years has made it possible to pre-select a symphony or musical program that can be played for more than an hour. In our opinion, nothing now contemplated in the laboratories or in use commercially at present shows any signs of offering such flexibility,

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tonal fidelity and simplicity, at low cost, as do the conventional disc and phonograph."

* * *

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ORCHESTRA



Hanson: Symphony No. 1 in E minor (*Nordic*).

Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 3-12" discs in album. Victor Set M-973. \$3.50.

This year (1944) Howard Hanson was awarded the Pulitzer Prize for distinguished musical composition for his Fourth Symphony. The present symphony, *Nordic*, is his first large work and is therefore worthy of investigation and consideration. It dates from 1921 and was first performed by the Augusteo Orchestra while Dr. Hanson was a fellow of the American Academy in Rome. This performance was directed by the composer. Its first American performance was given by the Rochester Philharmonic Orchestra under the direction of Albert Coates and since that time it has appeared on the programs of the leading symphony orchestras throughout this country. It is freely classical in form. The themes are stated in the first movement and appear again in the rousing finale. The second movement is quiet and wistful and is inscribed "To My Mother." The third movement, rugged and spirited, is based on Swedish folk songs, and is inscribed "To My Father." While this work has its moments, it is not the sort of musical composition that will bring its audience to their feet applauding. Further hearings will reveal added beauty but on the whole it is not a symphony that will become tremendously popular with the average symphony audience.

It has been well played by the Eastman-Rochester Symphony Orchestra under the direction of the composer and has been faithfully recorded by Victor. R.

Handel—arr. Kindler: Prelude and Fugue in D minor (from Concerto Grosso No. 5, Op. 3). National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8621). \$1.

Mr. Kindler has made an attractive arrangement for symphony orchestra of this little-known work of Handel's. The orchestration is full and gives a majestic impression that is quite thrilling. The National Symphony handles it well under Mr. Kindler's direction and many music lovers are going to like this recording, we are sure. It is a grand selection to start a program with for it is bound to awaken the audience and put them on the alert for that which follows.

Delius—arr. Beecham: *Intermezzo* and *Serenade* (from *Hassan*). One side, and Delius—arr. Fenby: *La Calinda* (from *Koanga*). The Hallé Orchestra conducted by Constant Lambert. 1-12" disc (V-11-8644). \$1.

Only occasionally does a bit of Delius' music become available on records, and, therefore, when it does it is a matter to be noted. Music seemingly from another world—delicate, ecstatic melodies that carry the listener far from this crazy war-torn globe of ours. Such respites, even if they are only for a few moments, as they are in this case, are indeed very welcome. Perhaps some of us, as we listen to this lovely music, may catch a glimpse of that spirit world that lies beyond and above this mad struggle for material supremacy.

Many music lovers may wish that Sir Thomas Beecham had conducted these recordings, for certainly he is the foremost interpreter of Delius, but he didn't, and Mr. Lambert, in our opinion, is a very good second choice. We enjoyed this disc thoroughly and do not hesitate to recommend it.

Dvorák: In Nature's Realm, Op. 91 (In der Natur).

Three sides, and Suk: *Folk Dance Polka* (from *Fairy Tale Suite*, Op. 16, No. 2). Chicago Symphony Orchestra conducted by Frederick Stock. 2-12" discs in album. Victor Set M-975. \$2.50.

In Nature's Realm is a pastoral overture which Dvorák composed just before he came to America in 1892 and conducted for the first time at his farewell concert at Prague, and for the second time, at his debut in New York on October 21 of that year. It is supposed to depict a walk through the countryside on a pleasant summer afternoon. It abounds in pleasing melodies and is just the sort of work that anyone may enjoy. Dr. Stock gives it a sympathetic and truly charming rendition, and we believe that it will be a welcome addition to many record libraries when the recording of it becomes known. A search of our records fails to reveal any other recording of this lovely work. The fourth side of this pair of discs contains a lively dance tune by Dvorák's son-in-law, Josef Suk.

Victor Herbert Melodies. Classic Concert Orchestra conducted by Josef Stopak with vocals by Josephine Houston (soprano) and Fred Hufsmith (tenor). 4-10" discs in album. Hit Set S-1. \$3.50.

A collection of popular Victor Herbert melodies played by an adequate little orchestra with attractive vocals on some of the discs by Josephine Houston and Fred Hufsmith, pretty well describes this Hit album. The reproduction is satisfactory and the selections are played nicely if not brilliantly.

The following selections are included in this little album: *Starlight*; *Starbright*; *Gypsy Love Song*; *Badinage*; *March of the Toys*; *I'm Falling in Love With Someone*; *A Kiss in the Dark*; *Ah, Sweet Mystery of Life*; and *Kiss Me Again*.

American Waltz Memories. Paul Lavalle and His String Orchestra. 4-10" discs in album. Musicraft Set No. 62. \$3.50.

This album has two things to recommend it—it contains the most popular American waltzes of our time, and there is much very smooth saxophone solo work throughout. Otherwise there is not much one can say for it. The recording is nothing to boast of and the surfaces of the discs are rather noisy. Also \$3.50 is pretty much for an album of this character.

The waltzes contained in this album are the following: *A Kiss in the Dark*; *Wonderful One*; *Remember*; *That Naughty Waltz*; *Missouri Waltz*; *Beautiful Ohio*; *Always*; and *Let Me Call You Sweetheart*.

CHORAL



Walton: Belshazzar's Feast. (Biblical Text arranged by Osbert Sitwell.) Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by William Walton. 5-12" discs in album. Victor Set M-974. \$5.50.

His Master's Voice released the recording at hand, *Belshazzar's Feast*, by the distinguished British composer, William Walton, during March 1943, and now RCA Victor is wisely following suit this month.

The composition is massive and impressive, filled with a rather rich and sometimes sombre barbaric color. The canvas employed by Mr. Walton is a spacious one, the work being scored for full chorus and orchestra with an incidental baritone solo.

Belshazzar's Feast was first performed by the 1933 International Society for Contemporary Music Festival in Amsterdam, where it was recognized as a significant event, an event that could be taken as a matter of course by a composer of the standing by this time attained by Walton. The work was rightly praised for its fine workmanship and imaginative qualities by an audience of the highest critical sensitivity.

Belshazzar's Feast is based, it goes without saying, on the text of the Holy Bible selected and arranged by Osbert Sitwell, one of England's most salient literary figures. The Huddersfield Choral Society, under the inspiring leadership of Herbert Bardgett, supported by the Liverpool Philharmonic Orchestra and Brass Bands under the direction of the composer, was employed for this anything but facile undertaking. The incidental baritone part, already referred to, is sung with considerable brilliance by Dennis Noble, one of England's better baritones and an ornament at Covent Garden before the war.

Mr. Noble's enunciation of the highly colorful biblical text is always remarkably clear. Not so much can be said for the intelligibility of the chorus, though we realize that it is far easier to reproduce the syllables emerging from a single throat than those springing

from the collective larynges of a vast chorus. The music is grandiose and spacious, in keeping with the text. Mr. Walton has made much use of effective trumpet passages, and his orchestration and general writing is highly colorful and quite in the modern idiom, though certainly in no way shocking or daring.

This is truly an imposing work, one of considerable length and of demand on its interpreters. Ten record-sides are used for the purpose of recording what we presume is an uncut version of the piece.

The recording, by the way, is a job which calls forth the highest praise. It should serve as an excellent model and lesson to domestic sound-engineers, as to how a large chorus and orchestra and added brass-section may be recorded impressively, yet without sounding coarse and noisy or blowing the top of your head off.

Borodino. One side, and **Kanavoushka.** General Platoff Don Cossack Chorus conducted by Nicholas Kostrukoff. 1-10" disc (V-10-1115). 75c.

Two raucous Russian songs—*Borodino*, a patriotic war song, and *Kanavoushka*, a folk song in which the chorus is said to imitate an accordion accompaniment. We thought they were imitating snare drums until we noted that the label stated that the noise we heard was supposed to be a Russian accordion. If Russian accordions sound like that, we'll take an Italian or German one. These songs may sound like something to Russian ears but we doubt if they will be very pleasing to the uninitiated.

VOCAL



Southern Slav Song Gems. Zinka Milanov (soprano) with violin and piano accompaniment. 3-10" discs in album. Sonart Set M-6. \$3.50.

Victor announced several months ago that Zinka Milanov had signed an exclusive recording contract and so we assume that these records were made before that time. We further assume that Miss Milanov will appear on Victor records just as soon as Mr. Petrillo permits her to record. In the meantime one may get an idea of how her gorgeous voice sounds on records from the present little set of discs. We do not profess to be an authority on Southern Slav folk songs and so we cannot say whether they should be sung in quite as dramatic a manner as Miss Milanov renders them on these discs; however, we can say that they are very effective and show off the singer's talents in a most attractive way. They are certainly thrilling to listen to; whether the renditions are authentic or not is another question. Miss Milanov has a rich dramatic soprano voice of excellent quality and wide range as most of us know who have heard her during her many seasons with the Metropolitan Opera

Company, and it is well displayed on these records.

The accompaniments, supplied by a violin and a piano, were arranged by Dr. Lujo Goranin, and, in our opinion, they are very effective. The unnamed violinist is particularly able and his brilliant playing is an added attractive feature of these recordings. This is a little set of discs that is well worth investigation.

R.

Olga Coelho in Folklore Songs of South America.

Olga Coelho (soprano) with guitar accompaniment. 2-12" discs in album. Hargail Set MW-700. \$2.50.

Miss Coelho has a most beautiful voice of almost birdlike quality. It is of limited strength but is ideally suited to the simple little songs that she sings on these records. Not all of them are folk songs, for among the collection is the famous *Nina Nana* of Falla and two Brazilian songs by Guarnieri. The other six selections (there are eight short songs on these two discs) are strictly in the folk song category, but Miss Coelho sings them in a style that lifts them from the earthy renditions that one associates with Latin-American folklore into the realm of the art song. In doing so this very fine artist makes them much more palatable for us and we think for most other music lovers.

Miss Coelho is a very able guitarist and supplies her own accompaniments, the sparkle and high artistry of which add greatly to the charm of these superb recordings. We shall be anxiously searching the advance lists for further recordings by this accomplished musician.

R.

Crosby Classics. Bing Crosby (tenor) with orchestral accompaniment. 5-10" discs in album. Columbia Set M-555. \$4.25.

The original records of these selections by Bing Crosby have been collector's items for a number of years. Because of the continued interest in them and because of Bing's ever-growing and worldwide popularity Columbia has assembled these recordings of his and is issuing them in an attractive album with his picture on the cover. The following songs make up this collection: *Please; Some of These Days; My Honey's Lovin' Arms; I've Got the World on a String; Down the Old Ox Road; How Deep Is the Ocean; Home on the Range; The Last Round-up; Thanks; and Shine.* The Mills Brothers join Bing in the recordings of *My Honey's Lovin' Arms* and *Shine*.

Carpenter: The Sleep That Flits on Baby's Eyes.

One side, and Hageman: *Do Not Go, My Love.* Rose Bampton (soprano) with piano accompaniment by Wilfred Pelletier. 1-10" disc (V-10-1118). 75c.

Two poems of Rabindranath Tagore each set to

music by an American composer are the selections that Miss Bampton has chosen for this disc. Both are very lovely and Miss Bampton's perfect diction is in evidence as she brings this charming music to her listeners. The singer's husband, Wilfred Pelletier, supplies pleasing and sympathetic accompaniments. The reproduction is excellent.

Dorothy Lamour Favorite Hawaiian Songs. Sung by Dorothy Lamour with orchestral accompaniment by Dick McIntire and His Harmony Hawaiians. 4-10" discs in album. Decca Set 371. \$3.50.

An enticing picture of Miss Lamour adorns the cover of this album and invites you to listen to her renditions of several Hawaiian songs. There is not much one can say about this collection of discs. If you would like Miss Lamour to sing a few Hawaiian ditties for you to the accompaniment of McIntire's Hawaiians, you will like these records, and if not, you'll just pass this one by.

MISCELLANEOUS



Alice in Wonderland. Ginger Rogers and supporting cast. Adapted and directed by George Wells. Songs by Lewis Carroll and Frank Luther. Musical score composed and directed by Victor Young. 3-12" discs in album. Decca Set DA-376. \$3.50.

Here is a remarkable set of records for children that many grown-ups will want to listen to—for who doesn't love *Alice in Wonderland*—the fairy-story for all ages. Decca has certainly done a superb job and has not spared any expense to make this an outstanding recording in its field. An excellent cast has been assembled for the various parts. Victor Young has composed an appropriate musical score and directs it with taste and no little skill, and George Wells' adaptation brings Alice and her friends, which she meets in the rabbit hole, to life in a most authentic version of this immortal story. Last but not least is Ginger Rogers' portrayal of Alice. There may be those who question Miss Rogers' suitability for the part, asking, "What does Ginger Rogers know about *Alice in Wonderland*?" The answer may be quickly had by listening to this recording. She carries the story along from beginning to end without a false note, making the character always convincing and very real.

The supporting cast of eleven able players deserves high praise, with a special nod to Arthur Q. Bryan for his amusing and clever characterization of Rabbit. All in all we cannot imagine a better recorded version or one that would be more happily received

by the great host of lovers of Lewis Carroll's masterpiece.

Decca supplies a very attractive album for this set of discs with a number of the famous illustrations by John Tenniel reproduced on the inside cover. A nice little booklet with an appreciation by Louis Untermeyer is also included. R.

York Minster Bells. Changes on the Peal of 12 Bells by the York Minster Society of Change Ringers. 1-10" disc (V-B-2691). \$1.35.

Changes on Bells. "Stedman Caters." One side, and "Grand Sire Caters." Bells of St. Margaret's, Westminster. 1-12" disc (V-C-2098). \$1.90.

The art of bell ringing is something that has grown in England through the centuries—something that has been handed down from father to son. These two records give examples of the great skill that has been developed. They will be of interest to those who practice the art in this country. The present records were included in a recent shipment from London. There are no such recordings listed in the domestic catalogs.

PIANO

Doubling on the Ivories. Arthur Whittemore and Jack Lowe (duo-pianists). 4-10" discs in album. Victor Set P-149. \$2.50.

This very clever album of two-piano arrangements by Whittemore and Lowe should hit a very fertile field. There are very few recordings of this type—light music in the popular vein smartly arranged for two pianos and skillfully played by top performers. The selections included in this album are: *The Neurotic Goldfish; Temptation; Seldom the Sun; Night and Day; Waltz-Fantasy; South American Way; If I Should Lose You; and Begin the Beguine.*

Liszt: Liebestraum, No. 3 (A Dream of Love). One side, and **Chopin: Impromptu in A flat, Op. 29.** Alexander Brailowsky (piano). 1-12" disc (V-11-8643). \$1.

These soulful selections that are so popular with most pianists are played with deep feeling and exquisite taste by the eminent artist, Alexander Brailowsky. For those who enjoy tuneful piano music in a pleasing and quiet vein, this disc is heartily recommended. The piano reproduction is of the best.



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BOOKS OF MUSICAL INTEREST

Evenings With Music. By Syd Skolsky. 382 pp. E. P. Dutton & Co. (New York). Price \$3.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The Conductor Raises His Baton. By William J. Finn, with a foreword by Leopold Stokowski. x + 302 pp. Harper and Brothers (New York). Price \$3.75.

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Aash, B—Brunswick, BL—Bibistone, BO—Boat, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Dcca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Margai, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, S—Seneca, SL—Shirmer's Library, T—Telefunken, TA—Tene Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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THE big news is that Columbia and Victor have bowed to Mr. Petrillo's demands, and that sturdy gentleman has permitted them to begin recording again after a lapse of over two years. As this matter has been fully covered in the news and editorial columns of every important newspaper in the country, anything that we might say would be a mere echo.

Wild rumors have been going the rounds as to what each company has or will record, but it is a sure bet that few if any recordings of importance will reach the public before the first of the year, and then only in limited quantities. While there is plenty of shellac available to make records there is a great manpower shortage and the number of records produced is limited by the number of workers available to make them. And here is a point that record collectors might well consider at this time—it is almost a foregone conclusion that production for the next number of months will be devoted almost entirely to new recordings; thus the older issues will become more and more difficult to obtain. It might be well for those who are building record libraries to consider this point and make a selection of the older recordings that they need to round out their libraries at this time.

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Music for the Millions. The Encyclopedia of Musical Masterpieces. By David Ewen. 673 pp. Arco Publishing Co. (New York). Price \$5.

This volume has been well named. It was evidently designed for those millions of persons who have recently become acquainted with great music largely through the medium of the

radio or the phonograph. Many of these persons would like to know something of the life of the composer of the music they are listening to and a little about the particular composition being played, and perhaps they would like to know the best available recording of the work. If so, all of this information will be found in Mr. Ewen's book. The whole volume has been arranged alphabetically by composers beginning with Albéniz and ending with Wolf-Ferrari.

Mr. Ewen, who has well over a dozen books on musical subjects to his credit, writes in a lively and pleasing style. He fully realizes that he is writing for a large and heterogeneous group of music lovers, many of whom have no technical knowledge of music at all, and so he maintains a popular style and gives his information in a way that practically anyone may easily understand and assimilate. For those who would like to go more deeply into the subject of any music in which they may be particularly interested, an excellent bibliography covering several pages will be found in Appendix II. A carefully prepared index makes it possible to quickly find the information desired regarding any composer or the particular composition in question.

Naturally it is impossible in any single volume work, even one as large as the present one containing nearly seven hundred pages, to cover and note all of the music that has been written; therefore, a choice had to be made. Here Mr. Ewen's vast experience in the field stood him in good stead. First he has chosen all of the works that are usually to be found in the present concert and operatic repertory, and then he has added, as he says in his Preface, "a number of composers whose work is rarely heard today but

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whose influence on the history of music was so decisive that every music lover will wish to know something about them: Monteverdi, Dufay, Orlando di Lasso, and Stamitz, for instance."

Mr. Ewen has compiled and written a good popular encyclopedia of music. The many years spent in careful research and selection in its preparation make this a work in which the author may well take just pride. It will doubtless help many persons to a knowledge and appreciation of great music, and thus tend to raise the standard of musical culture in our nation, which, until very recent years, has been far below that of other civilized countries.

Music for the Man Who Enjoys "Hamlet." By

B. H. Haggin. 129 pp. +ii. Alfred A. Knopf (New York). Price \$2.75.

The burden of Mr. Haggin's theme in his present book is that as the way to understand Shakespeare's poetry is to read it, and as the way to understand Cézanne's still-life is to look at it, so the way to understand Beethoven's music is to listen to it. In support of this he points out that it is "not the biographical or historical background that gives us a clue to the meaning of the music; it is rather the music that often gives us our only clue to what was going on inside the composer." In other words, Mr. Haggin feels strongly that one can never understand a composer's music by reading about it, however interesting that may be. He insists that there is only one way and that is to listen to it intelligently, and he states quite bluntly that it is not necessary to have a technical knowledge of music to do that. One does not have to be able to write poetry or to paint pictures in order to enjoy and understand either.

After stating his theme, Mr. Haggin proceeds to take numerous well-known compositions (over fifty in all) and carefully analyzes them, using available recorded versions for his examples and musical annotations for those who do not have a phonograph and records at hand. A bookmark in the form of a ruler is supplied with this book so that anyone may easily find the point on the record to which the author is referring. We notice that Mr. Haggin is continually referring to English recordings that he

states will eventually be re-issued in this country; we might mention that these recordings may be usually secured from any of a number of dealers who specialize in importing foreign recordings, and, that despite the war, limited quantities of these are being received from England quite frequently. A list of all records referred to is given at the end of the book with the names of the manufacturers and their numbers.

We have carefully followed several of Mr. Haggin's analyses with the appropriate recordings and we found it intensely interesting. There is no doubt in our mind but that an earnest music lover will gain a wide fund of information and a much fuller and deeper appreciation of the music he listens to by following this illuminating and interesting text. While Mr. Haggin's book is not a thick one, it will provide data for many hours of pleasant study for those who would like to increase their understanding and thus their appreciation and enjoyment of great music.

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IMPORTANT NOTICE. All record prices quoted in *The New Records* are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.



ORCHESTRA

Tchaikovsky: Hamlet Overture—Fantasia, Op. 67.
Hallé Orchestra conducted by Constant Lambert.
2-12" discs in album. Columbia Set X-243. \$2.50.

A recording of this seldom heard Tchaikovsky piece, which was recorded in England over a decade ago, has been in the Victor catalog for a number of years. It was recorded by the London Symphony under the direction of Albert Coates. The present recording is of course vastly superior from a technical standpoint.

We are rather familiar with this work from these recordings; we don't remember having ever heard it in the concert hall, and although we have tried, we cannot seem to fit it in with Shakespeare's famous play. Tchaikovsky must have been thinking of a Russian Hamlet entirely foreign to us. However, as a tone-poem in the manner of Liszt, it is a pretty good piece of music, with plenty of meat in it. It is heavily scored and its ponderous crescendos will doubtless thrill those who go in for that sort of thing. It has been well played and splendidly recorded.

R.

Oklahoma—Selections. (Arranged for orchestra by Russell Bennett.) The Philharmonic Orchestra of Los Angeles conducted by Alfred Wallenstein. 2-10" discs in album. Decca Set DA-378. \$2.

For those who would like to have a purely orchestral version of the music from *Oklahoma* this album is highly recommended. Russell Bennett, the well-known American composer, has made a most stimulating arrangement of this music for full symphony orchestra, and the ever-popular Alfred Wallenstein, now the permanent conductor of the Philharmonic Orchestra of Los Angeles, gives us a recording that is packed with thrills.

We are delighted to know that Decca has signed an exclusive contract with this fine West Coast orchestra, and we shall be expecting more lively recordings of this organization under the brilliant leadership of Mr. Wallenstein.

Bach—arr. Gounod: *Ave Maria*. One side, and **Schubert**—arr. Wilhemj: *Ave Maria*.—Andre Kostelanetz and his Orchestra. 1-12" disc (C-7416-M). \$1.

This is the first disc to reach us that was recorded after the Petrillo ban was lifted. We understand that it was recorded on Sunday, November 12th, and that it will be on sale generally throughout the country by the time that you read this review. That is pretty quick work on Columbia's part we would say.

The story goes that these two musical versions of the well-beloved *Ave Maria* were the most popular and most called for selections when Kostelanetz made his trip to the various fighting fronts, and that as soon as he got home he wanted to record them. The ban was on and of course it was impossible. However, he placed them at the head of his list and made them at his first recording engagement, which occurred the day after the ban was lifted.

There is no question but that Kostelanetz and his men put their whole souls in these recordings. The results indicate that. They are Kostelanetz at his best in two selections that have a universal appeal. There is no question in our mind but that this disc will reach the best sellers' list the day that it is released. The question is, will Columbia be able to press enough copies to meet the demand?

CHAMBER MUSIC



Shostakovitch: Sonata for Violoncello and Piano, Op. 40. Gregor Piatigorsky (violoncello) and Valentin Pavlovsky (piano). 3-12" discs in album. Columbia Set M-551. \$3.50.

We are most happy to welcome to the already recorded works of the redoubtable Dmitri Shostakovich, this fine piece of chamber music, for which he seems to find his talents peculiarly well suited. We have often noticed a certain calculated thinness and economy of means in long passages of the Soviet composer's symphonies, and so we were not sur-

prised to find this sonata for 'cello and piano as effective as it is, for we had always had a particular admiration for the above mentioned symphonic passages.

The *Sonata for 'cello and piano, Opus 40* was composed in 1934 and published the following year. The movements are short and to the point, and reassuringly melodious. The opening movement is a proof of Shostakovich's fluent melodic gift, particularly the often modulating second theme, which has a most engaging quality. The second movement is marked *Moderato con Moto*. It is brief, pungent and typical of many of the composer's trenchant satirical pieces. Its sudden ending is an amusing moment. The third movement, *Largo*'s broadly flowing melodic stream, gives the 'cellist an opportunity to display a smooth, sustained lyric line. This is the longest of the four movements—Shostakovich's accustomed pattern. The final *Allegretto* is a brilliant conclusion in rondo form. The main theme is unpredictable and highly original.

Gregor Piatigorsky, whom many consider the world's greatest 'cellist, finds the sonata an admirable outlet for his talents, particularly the broad and flowing *Largo*. The beauty and depth of his tone, and the firmness of his manipulation will be sources of admiration for those who listen to these records. Valentin Pavlosky, Mr. Piatigorsky's fellow countryman, does a neat job with the piano part. Both artists are excellently recorded.

D.

Vivaldi—arr. Respighi: *Sonata in D*. Erica Morini (violin) and Max Lanner (piano). 1-12" disc (V-11-8671). \$1.

Among the first recordings that Nathan Milstein made for Columbia was this attractive Vivaldi Sonata, originally written for violin and figured bass, and arranged by Respighi for violin and piano. That was in the spring of 1936, and since that time it has been a favorite disc of ours and we have listened to it many times and always with keen enjoyment. We don't believe that we would trade the older recording for the present one by Morini and Lanner. Others may differ with us, and as both recordings are available it is an easy matter for anyone to make his choice.

OPERA



Wagner: Die Götterdämmerung—Brünnhilde's Immolation. Act III. Helen Traubel (soprano) and NBC Symphony Orchestra conducted by Arturo Toscanini. Five sides, and **Wagner: Tristan und Isolde**—Liebestod. NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs in album. Victor Set M-978.

Here at last is the set of records we had all heard about, and so eagerly awaited—Helen Traubel and Arturo Toscanini's performance of Brünnhilde's Immolation from *Götterdämmerung*, the overwhelm-

ing climax of Wagner's colossal tetralogy.

During the last several months, due to Petrillo's ban, there have been so few vocal, not to mention operatic recordings, that this album burst upon us like a magnificent manifestation from the heavens.

Nor is one, except for a few passages, disappointed in the recreation of what is perhaps Wagner's most stupendous scene. Toscanini conducts the music with a breadth, a serene loftiness that open new vistas to the attentive listener. Some of his *tempi* are slower than one is accustomed to, but because of this the full spaciousness and significance of the score is suddenly revealed, and an added weight and solemnity is acquired.

For once Toscanini is paired with a vocalist of his own seemingly unattainable purpose. Helen Traubel possesses one of the few really great voices of our times; furthermore, she is an artist of a comparable seriousness and dignity. Her part of the performance carries the aura of an occasion, for Mme. Traubel finds in Brünnhilde's Immolation her supreme achievement, the scene she will probably be most remembered by in years to come.

The soprano has an especially heroic task, with such a conductor as Toscanini at her side. Sometimes one does receive the impression that the *maestro's* colossal conception urges the singer into driving her voice beyond the limits of its greatest beauty of tone. Mme. Traubel's loveliest singing occurs on the third side of the set, where her velvety *legato* and her opulent lower tones are a joy to the ear, where her molding of several phrases has a fine-grained, detailed quality, only within the grasp of the very greatest singers. Her *Ruhe, ruhe, du Gott!* is an unforgettable experience.

Beginning with the final section, *Fliegt heim!*, certain of the singer's climax notes, notes which at this point should emerge with electrifying effect, become cloudy, distant and lost within the vortices of Mr. Toscanini's orchestra. Whether this is due to Mme. Traubel herself, to the increasing flame of the *maestro's* enthusiasm, or to the failure of the recording engineers, is hard to tell, but it remains the one and rather serious blemish on the whole performance.

The album, quite naturally, brings up comparisons with other and previous recordings. Many singers have recorded portions or the entire scene, beginning with Gadski's early acoustical record of the *Fliegt heim!* section. We have had notable performances on wax by Elsa Alsen, Florence Austral, Nanny Larsen-Todsen, Frida Leider, Anni Konetzni and Kirsten Flagstad.

Mme. Flagstad's is sung with a clarity in the far-flung upper notes, not attained by any of the others, but her interpretation is somewhat coldly detached and lacks the solemnity and compassion of Mme. Traubel's. Naturally, the thin orchestral accompaniment under Edwin McArthur cannot compare with Toscanini and his men. Mme. Leider, a great artist,

still sounds impressive and vibrantly alive, and she further enjoys the exciting conducting of Leo Blech. Stokowski's version, which uses the inappropriate, light lyric voice of Agnes Davis for Brünnhilde, is a very bad balance of voice and orchestra, a situation that Wagner would never for a moment have endorsed. We have always liked the dark and imposing tones of Mme. Larsen-Todsen's heroic voice in this music, which appears on Decca.

And so, while reviewing different artists and different performances, some of them already legendary, we are forced to come to the conclusion that the present set of records is the performance of the scene, which is the climax of the entire "Ring of the Niebelungen."

On the sixth side of the set Mr. Toscanini offers the *Liebestod* from *Tristan und Isolde*. One is duly grateful for such an ecstatic approach, and yet one cannot quite conceal one's disappointment that Mme. Traubel was not also employed here, for a voiceless *Liebestod*, no matter how gloriously played, cannot quite reach the heights Wagner intended.

MAX DE SCHAUENSEE.



VOCAL

Warren: Christmas Candle. One side, and **Benham: Curley Locks.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-10-1119). 75c.

We think that Mr. Thomas' rendition of *Curley Locks* is just about perfect, but we cannot say as much for his singing of *Christmas Candle*. In the first place, *Christmas Candle* is sentimentally much more suitable for female singers, and in the second place Mr. Thomas is much too dramatic in a selection that does not call for any dramatics at all. There are so many things that Mr. Thomas can sing, and sing extremely well, that we wonder why he ever chose *Christmas Candle*.

Moussorgsky: Gopak. One side, and **Tchaikovsky: Legend: Christ Had a Garden, Op. 54, No. 5.** (Both sung in English). Nelson Eddy (baritone) with orchestra accompaniment conducted by Robert Armbruster. 1-10" disc (C-17366-D). 75c.

Nelson Eddy gives us his interpretation of two interesting Russian songs. The Tchaikovsky song is well known as the theme of Arensky's famous *Variations on a Theme of Tchaikovsky*, and the Moussorgsky song is a lively dance melody not to be confused with the *Gopak* from his opera *The Fair at Sorotchinsk*. If you like Russian songs sung in English, you'll probably like Mr. Eddy's renditions. He was in good voice when he recorded them, and the reproduction is all that one could ask for.

CHORAL



Handel: The Messiah—Hallelujah Chorus. One side, and **Handel: The Messiah**—Behold the Lamb of God. Sadler's Wells Chorus and Orchestra conducted by Warwick Braithwaite. 1-12" disc (V-11-8670). \$1.

This disc was a disappointment to us. Modern recordings of both of these selections from Handel's *Messiah* were badly needed and after hearing this record we think they are still needed. The recording of *Behold the Lamb of God* is fair but the *Hallelujah Chorus* is very much substandard. It gives us the impression of sitting in the top row of the highest balcony of a large auditorium and straining our ears to catch the music with the orchestra constantly blotting out the beautiful choral singing which we are so anxious to hear. The recording done in England is usually excellent, in many cases superior to our own, but here is a case where our English friends just didn't do a good job.

Christmas Hymns—Victor Chorale conducted by Robert Shaw. 2-12" discs (V-11-8672 and V-11-8673). \$1 each.

These two records contain twelve of the most popular Christmas hymns sung by an excellent mixed choir unaccompanied. These recordings were probably made during the Petrillo ban when it was impossible to record any instrumental artists, and thus, Christmas hymns, without the organ and the chimes, sound rather dull to us. Some persons may like them without any instrumental accompaniment. For those folks these records will be perfect. All the old favorites are on this pair of discs including: *Joy to the World*; *It Came Upon a Midnight Clear*; *O Little Town of Bethlehem*; *O Come All Ye Faithful*; *Hark! The Herald Angels Sing* and others.

DICTION



Dickens: Mr. Pickwick's Christmas. Charles Laughton (reader) with original musical accompaniment composed and conducted by Hanns Eisler. 2-12" discs in album. Decca Set DA-379. \$2.50.

Dickensians everywhere will welcome with glee this fine reading by Charles Laughton with the very appropriate musical background supplied by Hanns Eisler. As Mr. Laughton says in the foreword of the attractive little booklet which contains the text of the reading, this "is not really about Mr. Pickwick's Christmas—it is about your Christmas. Dickens has put down, in magical words, our common human experiences at Christmas time."

If you would like to start your Christmas celebration in a warm, friendly and convivial mood, we can think of no better way than by first playing these records for your family and guests. Mr. Laughton

has done an excellent piece of work and we imagine that these recordings will be brought out and dusted off each Christmas for many years to come, and will continue to bring forth that feeling of good fellowship and tolerance that is the very essence of the Yuletide spirit.

MISCELLANEOUS



The Lonesome Train—A Musical Legend. Music by Earl Robinson. Words by Millard Lampell. Lyn Murray and his Orchestra. Jeffry Alexander Chorus. Earl Robinson (narrator). Burl Ives (ballad singer). Entire production directed by Norman Corwin. 3-12" discs in album. Decca Set DA-375. \$3.50.

Last March over CBS on their program "Columbia Presents Corwin," *The Lonesome Train* had its first radio broadcast and immediately caused quite a sensation. Decca secured the service of the original cast and the present recording is the result. On August 26 of this year, *The Lonesome Train* was given in the Hollywood Bowl before an immense and enthusiastic audience. Many persons think that it will equal in popularity Mr. Robinson's *Ballad for Americans*, which swept the country a few years ago, the recording of which stood near the top of the best seller's list for many months, and whose sale has continued at a high level ever since.

The Lonesome Train is based on the story of the trip made by Lincoln's funeral train on its long and somber trip from Washington to Springfield, Illinois, via Philadelphia, New York and Cleveland with numerous intermediate stops en route. It is a song of freedom from the first word to its final lines:

"Freedom's a thing that has no ending,
It needs to be cared for, it needs defending!"

We cannot imagine a finer recorded performance than Decca presents on these discs. Lyn Murray's Orchestra, Jeffry Alexander's Chorus, Earl Robinson the Narrator and Burl Ives the Ballad Singer all turn in performances of top quality. Its homely sentiment will catch at the heartstrings of most listeners, and it is the sort of piece that one, who likes it, will want to hear again and again.

An attractive booklet giving the full text and biographical sketches of the principal artists adds greatly to the enjoyment and understanding of this unique musical production.

R.

Grandjany: Automne. One side, and **Gretchaninoff**—arr. Grandjany: *Allegro Vivace* (Finale from Piano Sonata in G minor, Op. 129). Marcel Grandjany (harp). 75c.

Those who are fascinated by recordings of the harp will probably welcome this little disc with open arms. The lovely little *Automne* is particularly charming. Students of the harp will find great inspiration in the superb technique of one of the world's greatest harpists.



Christmas Gift Suggestions

ORCHESTRA



Beethoven: Symphony in C major (Jena). Janssen Symphony of Los Angeles conducted by Werner Janssen. 3-12" discs in album. Victor Set M-946. \$3.50.

Beethoven: Symphony No. 5 in C minor, Op. 67. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 4-12" discs in album. Columbia Set M-498. \$4.50.

Beethoven: Symphony No. 8 in F major, Op. 93. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 3-12" discs in album. Columbia Set M-525. \$3.50.

Borodin: Symphony No. 2 in B minor. Seven sides, and **Glière: Russian Sailors' Dance** (from "The Red Poppy"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 4-12" discs in album. Columbia Set M-528. \$4.50.

Debussy: La Mer. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs in album. Columbia Set M-531. \$3.50.

Debussy Images, pour orchestre. San Francisco Symphony Orchestra conducted by Pierre Monteux. 2-12" discs in album. Victor Set M-954. \$2.50.

Fauré: Incidental Music to Pélleas et Mélisande, Op. 80. Three sides, and **Rimsky-Korsakov: Dubinushka, Op. 69.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs in album. Victor Set DM-941. \$2.50.

Franck: Symphony in D minor. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs in album. Columbia Set M-479. \$5.50.

Holst: The Planets, Op. 32. Toronto Symphony Orchestra conducted by Sir Ernest MacMillan. Seven sides, and **Elgar: Imperial March, Op. 32** (Diamond Jubilee, 1897). B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 4-12" discs in album. Victor Set M-929. \$4.50.

Kern: Showboat—Scenario for Orchestra. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs in album. Columbia Set M-495. \$3.50.

Mozart: Symphony No. 38 in D major, K.504 "Prague." London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs in album. Columbia Set M-509. \$3.50.

Schumann: Symphony No. 2 in C major, Op. 61. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 5-12" discs in album. Columbia Set M-503. \$5.50.

Shostakovich: Symphony No. 1 in F major, Op. 10. Cleveland Symphony Orchestra conducted by Artur Rodzinski. 4-12" discs in album. Columbia Set M-472. \$4.50.

Shostakovich: Symphony No. 5, Op. 47. Cleveland Orchestra conducted by Artur Rodzinski. 5-12" discs in album. Columbia Set M-520. \$5.50.

Sibelius: Symphony No. 1 in E minor, Op. 39. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 5-12" discs in album. Columbia Set M-532. \$5.50.

Sibelius: Symphony No. 5 in E flat major, Op. 82. Seven sides, and **Jarnefelt: Praelidium.** Cleveland Orchestra conducted by Artur Rodzinski. 4-12" discs in album. Columbia Set M-514. \$4.50.

Sibelius: Symphony No. 7 in C major, Op. 105. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 3-12" discs in album. Victor Set DM-922. \$3.50.

Smetana: Vltava ("The Moldau"). National Symphony Orchestra conducted by Hans Kindler. 2-12" discs in album. Victor Set DM-921. \$2.50.

J. Strauss: Three Delightful Waltzes. Songs of Love Waltz, Op. 114 and Morning Papers Waltz, Op. 279. Vienna Philharmonic Orchestra conducted by Clemens Krauss. You and You Waltz, Op. 367

Christmas Gift Suggestions



(from Die Fledermaus). Vienna Philharmonic Orchestra conducted by Erich Kleiber. 3-12" discs in album. Victor Set DM-907. \$3.50.

R. Strauss: Don Quixote, Op. 35. ("Fantastic Variations on a Knightly Theme"). Pittsburgh Symphony Orchestra conducted by Fritz Reiner, with Gregor Piatigorsky ('cello). 5-12" discs in album. Columbia Set M-506. \$5.50.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). Five sides, and **Moussorgsky: Khovantschina—Prelude**. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs in album. Columbia Set M-478. \$3.50.

Rimsky-Korsakov: Scheherazade—Symphonic Suite, Op. 35. Nine sides, and **Rimsky-Korsakov: March** (from Tsar Sultan Suite). San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs in album. Victor Set DM-920. \$5.50.

CHAMBER MUSIC



Beethoven: Trio No. 7 in B flat major, Op. 97. (Archduke.) Arthur Rubinstein (piano), Jascha Heifetz (violin) and Emanuel Feuermann (violoncello). 5-12" discs in album. Victor Set M-949. \$5.50.

Brahms: Sonata No. 1 in F minor, Op. 120, No. 1. Samuel Lifshey (viola) and Egon Petri (piano). Five sides, and **Bach**—trans. Lifshey: **Gavottes Numbers 1 and 2** (from the Suite No. 6 in D major for unaccompanied 'cello). Samuel Lifshey (viola). 3-12" discs in album. Columbia Set M-487. \$3.50.

Debussy: Sonata No. 3 for Violin and Piano. Three sides, and **Fauré: Apres un Rêve**. Mischa Elman (violin) and Leopold Mittman (piano). 2-12" discs in album. Victor Set DM-938. \$2.50.

Mozart: Quartet in G minor, K.516. Budapest String Quartet, with M. Katims (viola). 4-12" discs in album. Columbia Set M-526. \$4.50.

Schubert: Trio No. 1 in B flat major, Op. 99. Artur Rubinstein (piano), Jascha Heifetz (violin), Emanuel Feuermann ('cello). 4-12" discs in album. Victor Set DM-923. \$4.50.

Telemann: Don Quichotte Suite. The Arthur Fiedler Sinfonietta conducted by Arthur Fiedler with Erwin Bodky (harpsichord). 2-12" discs in album. Victor Set M-945. \$2.50.

CONCERTO



Bach: Double Concerto in D Minor. Yehudi Menuhin (violin), and Georges Enesco (violin) with orchestra conducted by Pierre Monteux. 2-12" discs in album. Victor Set M-932. \$2.50.

Shostakovich: Concerto for Piano and Orchestra, Op. 35. Eileen Joyce (piano) with Arthur Lockwood (trumpet) and the Hallé Orchestra conducted by Leslie Heward. Five sides, and **Scriabin: Prelude in E major, Op. 11, No. 9** and **Scriabin: Prelude in C sharp minor, Op. 11, No. 10**. Eileen Joyce (piano). 3-12" discs in album. Columbia Set M-527. \$3.50.

MISCELLANEOUS



Chopin: Preludes, Op. 28. Egon Petri (piano). 4-12" discs in album. Columbia Set M-523. \$4.50.

Songs of Free Men. Paul Robeson (baritone) with piano accompaniment by Lawrence Brown. 4-10" discs in album. Columbia Set M-534. \$3.50.

Joseph Szigeti in Gypsy Melodies. Joseph Szigeti (violin) with piano accompaniments by Andor Földes. 3-10" discs in album. Columbia Set M-513. \$2.75.

Walton: Belshazzar's Feast. (Biblical Text arranged by Osbert Sitwell.) Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by William Walton. 5-12" discs in album. Victor Set M-974. \$5.50.



BOOKS OF MUSICAL INTEREST

Evenings With Music. By Syd Skolsky. 382 pp. E. P. Dutton & Co. (New York). Price \$3.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The Conductor Raises His Baton. By William J. Finn, with a foreword by Leopold Stokowski. x + 302 pp. Harper and Brothers (New York). Price \$3.75.

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

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IT IS very likely that never in our history has there been a time when more persons were interested in learning to speak Spanish. Please note that we said *speak*—not merely to understand the language, to be able to read it, or perhaps to laboriously write it, but to *speak* it. Decca realizing this has prepared a course of lessons designed for this particular purpose. This course consists of sixteen records and the necessary books.

The course itself is unique—nothing like it, as far as we know, has ever been attempted before. A mystery story told entirely in dialogue has been divided into thirty-one episodes, and each episode has been recorded on one side of a record, the first side of record number one contains the introduction. There are twenty characters in the story requiring twenty actors to play the different parts. At this point we might mention that this is very important, for the student instead of just becoming familiar with Spanish as it is spoken by a single teacher, has the advantage of hearing it spoken by a large number of experienced actors who are taking a vast number of very different parts and are speaking as the various persons would speak—a busdriver, a shopgirl, a hairdresser, an office boy, *et al.*

Three books are included—the first book contains the story in dialogue divided into episodes with hundreds of illustrations so that one may see the objects mentioned in the text with the name of the object under the picture—a study book which contains a synopsis of the story in English and the meaning of each word in the first episode, and the meaning of each new word in the following parts, with copious notes and exercises for the student—an excellent 332-page

Spanish dictionary (Spanish to English and English to Spanish). The dictionary is an up-to-date one published in 1943.

In addition to the three books mentioned above there is included with this course an excellent booklet describing in the greatest detail just how to use this method for the quickest and best results. It would seem to us that any student, who has any feeling for a foreign language at all, should, if he follows these simple instructions, have reasonably quick success in learning to speak Spanish—at least well enough to travel and conduct ordinary business in a Spanish speaking country.

There are many advantages in studying a foreign language with the aid of such a course. In the first place, you may study when it is convenient for you, and you may repeat any lesson or any part of a lesson as often as may be necessary. You may also hear the language spoken correctly by native born actors whose pronunciation and articulation are of the best. It is a well-known fact that the best way to learn to speak a language is to hear it spoken—it is quite simple and very natural to repeat what we have heard. The printed page cannot speak to you but phonograph records can.

In the study of a language by this method there are several things that the beginner should bear in mind. Regular study is of prime importance. Short periods of from fifteen minutes to a half-hour each day are much better than periods of a couple of hours at a stretch with several days intervening. Do not become discouraged if your progress at first is not as rapid as you think it should be. An element of time is necessary for the information you have gotten to arrange itself in your mind for future use.

BUY U. S. WAR BONDS AND STAMPS

It should take the average student about three months to master this course if he gives it a half-hour of his time each day. However, he cannot cut this length of time in half by increasing his study periods to one hour or more a day. This is a point that it is very difficult for most students to realize—many of them must learn it by experience with its attending disappointment. It is an excellent thing if the student can find a congenial person who is also interested in learning the language, for then they can practice what they have learned together. This is of course not essential, in fact some students make better progress if they work entirely independently.

If you are interested in learning Spanish this Decca course is well worth investigation. This may be very easily done because most phonograph dealers now have this set in stock and will doubtless be glad to give any interested person a demonstration. The price of these discs complete with a set of books is \$39.95. Where two or more persons would like to use the same records, additional copies of the books may be purchased.

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IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Kings of the Waltz. A medley of Strauss Waltzes. London Philharmonic Orchestra conducted by Walter Goehr. 1-12" disc (V-11-8696). \$1.

Here is a grand record containing a medley of waltzes by the Strauss family—Johann (Senior and Junior), Eduard, and Josef. Snatches from several of the most popular are included, namely: *Emperor*; *Wine, Woman and Song*; and *Southern Roses*, and a few not so well known, for example, *Loreley*, *Doctrinen*; and *Delirien*. Walter Goehr directs them with just the proper spirit, and the reproduction is excellent.

Broadway Hits of Today. Russell Bennett and his Orchestra. 4-10" discs in album. Sonora Set MS-468. \$2.50.

Russell Bennett has written a very large percentage of the orchestrations for the musical comedies of Broadway for the last twenty years and is probably tops in that field. For this album he has selected what

he considers to be the best of his recent output and has recorded them with a fine orchestra under his personal direction. They are purely instrumental—no vocals. If you like good show tunes beautifully played, this is the album for you.

In this collection will be found: *I Love You* from Mexican Hayride; *Oh! What a Beautiful Morning* and *Surrey With the Fringe on Top* from Oklahoma; *Thou Swell* from Connecticut Yankee; *You Are in Love* and *Why Do I Love You* from Showboat; *Summertime* from Porgy and Bess; and *Speak Low* from One Touch of Venus.

Tchaikovsky: The Swan Lake, Op. 20—Ballet (Selections). The London Philharmonic Orchestra conducted by Antal Dorati. 4-12" discs in album. Columbia Set 349. \$4.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in January, 1939.

Tchaikovsky's much admired ballet is not recorded completely on these discs but a large portion of the most interesting parts are included. We would say that Dorati has chosen enough of the lovely music to make the set entirely satisfactory. It is music to be enjoyed and will be enjoyed by music lovers of various tastes. We predict that these discs will have a very wide appeal, and we do not hesitate to recommend them heartily.

Gay Vienna Waltzes—Metropolitan Concert Orchestra conducted by Leo Gottesman. 3-10" discs in album. Sonora Set M-352. \$2.

The title of this charming little album fully describes it—a group of lively Viennese waltzes played with the proper spirit by an adequate little orchestra conducted by Leo Gottesman. Among the group will be found: *Les Sirenes* (Waldteufel); *Valse d'Amour* (Gungl); *Evening Star Waltz* (Lanner); and others. For pleasing dinner music in the refined manner, this album is unreservedly recommended.

CONCERTO



Mozart: Concerto No. 24 in C minor (K.491). Robert Casadesus (piano) and Orchestra Symphonique of Paris conducted by Eugene Bigot. Seven sides, and *Rondo* in D major (K.485). Robert Casadesus (piano). 4-12" discs in album. Columbia Set M-356. \$4.50.

Columbia has selected this item as a "record classic" re-issue this month. It is a recording that has stood the test of time. It was first released in this country during March, 1939, and since that time it has enjoyed ever-growing popularity with discerning music lovers. If this deeply moving concerto of Mozart is not in your library the recording listed above is surely worthy of investigation.

OPERA



Puccini: La Bohème—Excerpts. Members and Orchestra of La Scala Opera, Milan. 5-12" discs in album. Victor Set M-980. \$5.75.

Except for the fact that it enables customers to obtain the highlights of Puccini's most popular opera, collected within an album and at \$5.75, it seems difficult to understand just why RCA Victor has seen fit to release this set, which is rather sentimentally entitled, "The Heart of La Bohème."

The complete set from which these records are taken is one of the best recordings ever made of an entire opera. It was recorded in Milan about 1937, and the La Scala forces under the very able direction of Umberto Berretoni, a young and very alert conductor, undertook the job. The golden voice of Beniamino Gigli, Italy's premier tenor, was enlisted to sing the soaring climaxes of Rodolfo's music, while Licia Albanese, then on the very threshold of her career, and now at the Metropolitan, was secured to appear opposite Mr. Gigli, as Mimi. Miss Albanese is undoubtedly the most authentic interpreter of the role since the days of Lucrezia Bori and Frances Alda.

The assisting artists are admirable, with Tatiana Menotti standing out in a particularly effective Musetta's Waltz. Chorus, orchestra, conductor and principals are quite in the spirit and tradition of the lovely score.

In glancing through some of the appraisals of complete operatic sets by various commentators, who have written books and guides on records, we come across the astounding and incredibly naive statement by one of this brotherhood, that, "The performance is good but all too typically Italianate." One might just as well say that a performance of *Faust* or *Carmen* is too Gallic; that a performance of *Tristan und Isolde* is too much in the Bayreuth tradition, or that Lucrezia Bori's Spanish songs are too suggestive of Valencia and Barcelona.

For those who are loath to spend \$14 for the entire set, or who do not feel they wish to order records singly from it, we imagine the present album will have considerable appeal. However, when we know that there are still unreleased records by such artists as Lucrezia Bori, Kirsten Flagstad, Rosa Ponselle, Helen Traubel, Povla Frijsch and others lying on the shelves, it does seem that RCA Victor is rather unenterprising and commercially-minded not to at least surround the appearance of this set with material which has not been released before and which, from an artistic standpoint, should be issued.

The present album is elaborately gotten up, with pictures, notes on Puccini and his opera, and the text of what is sung. The outstanding moments of the opera are presented. They are: Rodolfo's Narrative, *Mi chiamano Mimi*, and the Love-duet from the first

act; Musetta's Waltz from the second act; the Addio and Quartet from act three, and the duet *Ah Mimi tu piu*, as well as the affecting death-scene from the final act.

MAX DE SCHAUENSEE.

Dargomijsky: Roussalka—Mad Scene and Death of the Miller. Act III. (Sung in Russian.) Feodor Chaliapin (bass) and G. Pozemkovsky (tenor) with orchestra conducted by M. Steinmann. 1-12" disc (V-11-8695). \$1.

One never knows what one will find in the lists these days. Here is an old-timer. We remember hearing the HMV recording at least ten years ago. However, it has two points of interest. First it adds another recording to the list of records by the great Chaliapin and, second, it makes available a representative example of the music of Dargomijsky, the Russian theorist, who did so much in establishing a nationalistic school of opera in his native country. As the reproduction is typical of the early era of electrical recording, the principal value of this disc lies in its historical interest.

CHORAL



Christmas Carols. St. Luke's Choristers with string orchestra and organ conducted by William Ripley Dorr. 4-10" discs in album. Capitol Set A-2 \$2.50.

We are very sorry that this album did not reach us in time for our December issue, for it is by far the best collection of Christmas carols that was available this last season. Sixty male voices (men and boys) with organ and string ensemble accompaniment directed by William Ripley Dorr made these outstanding recordings of nine of the most popular Christmas carols. Mr. Dorr organized this choir in 1930, and it regularly supplies the music for the services at St. Luke's Episcopal Church, Long Beach, California, and in addition this group has provided music for such well-known motion pictures as *Mrs. Miniver*; *Since You Went Away*; *Mrs. Parkington* and others.

As there is a very substantial demand for recordings of religious music (hymns, anthems, etc.) by an all-male choir such as the St. Luke's Choristers, we certainly hope that Capitol has another album in mind containing music that would have an appeal throughout the year. Why not an album of popular Episcopalian hymns, or the music for a Communion or Morning Prayer service. Many such recordings are available in England made by some of that country's most famous choirs but such records are not generally available in this country. Here is an opportunity for a record maker to explore a field that has been practically untouched in this country.

VOCAL



Scandinavian Songs. Lauritz Melchior (tenor). 6-10" discs in album. Victor Set M-851. \$5.

Hannikainen: *Stille Mit Hjerte*, Op. 17, No. 1 and Grieg: *Til Norge*, Op. 58, No. 1. One side, and Grieg: *Eros*, Op. 70, No. 1. (V-2188).

Heise: *Skov eensomhed*. One side, and Henriques: *Fordaarsang* and Heise: *Dengang Jeg Var Kun Saa Stor Som Saa*. (V-2189). (All the above sung in Danish; with piano accompaniments by Ignace Strasfogel).

Henneberg: *Flyg Mina Tankar* and *Korling*: *Hvita Rosor*. One side, and Sibelius: *Svarta Rosor*. (Sung in Swedish, with piano accompaniments by Ignace Strasfogel). (V-2190).

Muller: *I Würzburg Ringe De Klokker*. One side, and Rung: *Gurre*. (Both sung in Danish, with piano accompaniment). (V-2191).

Rygaard: *Flaget*. One side, and Rygaard: *Danmark*. (V-2192).

Hornemann: *Kongernes Konge*. One side, and Kröyer: *Der Er Et Yndigt Land*. (V-2193). (Both the above discs sung in Danish, with orchestra conducted by Johan Hye-Knudsen.)

NOTE: This album was originally released in January, 1942, under the title *Danish and Swedish Songs*. It was discontinued and has recently been reinstated under the above title. The following annotation appeared in our January, 1942, issue.

We hope this album will not be passed over too quickly by those reading the titles above and not recognizing many of them. Grieg and Sibelius are, of course, familiar friends, but the others will soon be, on hearing some of their music. Their music, though unfamiliar, is interesting and not beyond the appreciation of the average music lover. Connoisseurs will naturally treasure these as rare songs, and will quickly include them in their collections.

Melchior does very well with all the songs in this group, although his style is in several instances too big for the piece. His upper voice has always annoyed us, particularly in music without orchestral accompaniment, as his upper notes are closed and consequently forced in quality. Perhaps the reader does not feel that way, or else overlooks it. We cannot comment on the diction, as the language is not familiar to us; however, it is quite familiar to Mr. Melchior, and as his diction is generally fine, we would not hesitate scoring that high. One can easily follow the text supplied with the album throughout each selection. (The text is also translated.)

One thing is highly gratifying about Mr. Melchior, and that is his obvious interest and broadness in including songs and folk music in his repertoire, considering his world celebrity as a singer of heavy, huge German operatic roles. This man is truly versa-

tile, and is one of the few who can, or care to, be so. The reproduction throughout the set is good, although some of the recordings were made in Europe, and some in this country. S.

Folksay—I. American Folk Songs and Dances. Sung by Lead Belly, Josh White, Woody Guthrie and others. 4-10" discs in album. Asch Set A-432. \$3.50.

Woody Guthrie, who sings some of these songs and who has written the foreword for the booklet which accompanies these records, should know more about these ballads than we do and so we will let him tell his story without comment from us.

"These songs are not sleepy, lazy, dreamy, complacent songs, but are working and fighting songs, work tales and fighting tales. No whiskey dreams of the idle rich are here, no foney hopes, no fake ambitions. The tale may be a little tale about a little thing, but it is so alive and so real that it lives around the world. Not too many 'political points' are preached here, because the song and story itself is the political point. It tells you what's good and what's bad about your old world, and it does this without being dry or as heavy as an editorial in a paper. I have never yet heard a nation of people singing an editorial out of a paper. These are singing history. History singing. History being sung."

"Hollywood songs don't last. Broadway songs are sprayed with a hundred thousand dollars to get them going and they last, we'll say, a few months at most. The Monopoly on Music pays a few pet writers to go screwy trying to write and rewrite the same old notes under the same old formulas and the same old patterns. . . . The spirit of work, fight, sacrifice, they cannot sing about simply because their brain is bought and paid for by the Money Men who own and control them, and who hate our Union with all their might. They hate our Folk Songs and our Folk Music. They hate it because it is the Light of Truth and the mind of the racketeer cannot face this light."

The words of these songs and a note about each will be found in the booklet which is included with this album.

Bloomer Girl—Selections. Members of the Original New York Production with Bloomer Girl Orchestra and Chorus conducted by Leon Leonardi. 8-10" discs in album. Decca Set DA-381. \$6.50.

The tremendous success of Decca's recording of *Oklahoma* by the original New York cast probably prompted this set of records of *Bloomer Girl*. Of course, the first question that comes to anyone's mind is whether the present recording is as good as the former one, and the answer is that we do not think so. Smash hits like *Oklahoma* only come once in a decade, not one or two a season. However, *Bloomer Girl* seems to be doing as well on Broadway as *Oklahoma*, and some persons seem to like it better. In appraising the recordings we are trying to forget

the stage productions and simply value what the records bring to our ears, for many persons will listen to the records who have not seen the show and perhaps never will. Those persons will only get what the records give them.

We don't think that the music of *Bloomer Girl* is quite as sparkling as the tunes from *Oklahoma*, but is very much above average, and if we had not heard the latter, we would think that it was the best musical comedy we had heard on records in many a season. Most persons are going to like it very much, we are sure, and if you would like a companion piece to *Oklahoma* here it is.

Bizet—arr. Bennett: Carmen Jones—Beat Out Dat Rhythm On a Drum. One side, and **Arlen: Bloomer Girl—Right As the Rain.** Gladys Swarthout (mezzo-soprano) with chorus and orchestra conducted by Jay Blackton. 1-10" disc (V-10-1128). 75c.

Miss Swarthout, who has had quite a success in the role of Carmen at the Metropolitan, ventures into the Negro version of that opera with *Beat Out That Rhythm On a Drum*. There may be those who will think that she is good at it, but we feel strongly that Miss Swarthout had better stay downtown at the Metropolitan and let the Carmen Jones singers handle their own arias. They come natural to them but when Miss Swarthout tackles one of them it seems pretty forced.

Miss Swarthout does better with *Right As the Rain* from "Bloomer Girl." It is a pretty good tune; one that any one with a fairly good voice cannot help giving a passable performance of.

PIANO



Debussy: Suite Bergamasque—Prelude. One side, and **Debussy: Suite Bergamasque—Menuet.** E. Robert Schmitz (piano). 1-12" disc (V-11-8694). \$1.

The lists in recent months have not contained many outstanding recordings but this single disc of E. Robert Schmitz deserves more than passing notice. It contains some of Debussy's most fascinating music for pianoforte, and it is given a truly Gallic performance by a very able French pianist. As the reproduction is particularly fine, we do not hesitate to recommend this record without reservation.

Gould: Boogie Woogie Etude. One side, and **Gould: Concertette for Piano and Orchestra—Blues.** José Iturbi (piano). 1-10" disc (V-10-1127). 75c.

We don't know who sold Iturbi the idea to try his hand at "boogie woogie" but whoever did certainly gave him a bad steer. The result is not good "boogie woogie" nor good anything else. Here is one of those discs that seems to be hanging in midair halfway between nowhere and nowhere.

DICTION



Shakespeare: Othello. Paul Robeson, José Ferrer, Uta Hagen and supporting cast. 17-12" discs in three albums. Columbia Set M-554. \$18.50.

Columbia has produced a recording for the ages. Certainly scholars in the years to come will wish to hear a performance of *Othello* with the title role played by a full-blooded Negro, especially such a distinguished artist as Paul Robeson—a man who has made his mark in the field of scholarship, athletics, music and the drama. The recorded performance is an excellent one. José Ferrer as *Iago* and Uta Hagen as *Desdemona* are worthy associates, and the supporting cast is able down to the least character. The direction throughout is superb and students of Shakespeare will do well to follow this recording carefully. It should quickly find its place in the libraries of schools and colleges throughout the country.

Prokofieff: Peter and the Wolf. Milton Cross (narrator) and Mario Janaro (piano). 4-10" discs in album. Musicraft Set No. 65. \$2.50.

This recording of *Peter and the Wolf* is designed especially for children, and the young folks will probably find it a lot of fun. Milton Cross—certainly no one is better qualified than he to do this work—tells the story in his pleasing and easy manner, and Prokofieff's own piano arrangement of the orchestral score is efficiently played by Mario Janaro.

When this album first arrived we could not see any real reason for it when there were several splendid orchestral versions of *Peter and the Wolf* already available. However, after we listened to it, we soon found that the story was much easier to follow in its present form, and that especially for quite young children this set would probably be much more enjoyable. Its modest price makes it possible for this album to have a much wider distribution than that of the more expensive orchestral sets.

Treasure Island. Basil Rathbone and supporting cast. 3-12" discs in album. Columbia Set M-553. \$3.50.

Basil Rathbone and an able cast bring Robert Louis Stevenson's famous tale to life in this thrilling album—at least this recording will hold a pack of thrills for those boys both young and old, who have found delight in the adventures of Long John Silver in his trip to Treasure Island. Mr. Rathbone plays the part of Long John with zeal and adds another to his long list of superb characterizations. An adequate chorus sings the several raucous songs that add just the proper spirit to this fine play in recorded form. Lovers of *Treasure Island* will find this performance entirely satisfactory, we are sure, and many who have not read the book will doubtless hurry to the library for a copy after they have listened to this set of discs.

VIOLIN



Berlin: *White Christmas*. Jascha Heifetz (violin) with orchestral accompaniment conducted by Carmarata. One side, and Herbert: *A La Valse*. Jascha Heifetz (violin) with piano accompaniment by Milton Kaye. 1-10" disc (D-23376). 75c.

After a quarter of a century as an exclusive Victor artist, Jascha Heifetz appears under the Decca label with these two little trifles. Pleasing little tunes—one each by those masters of light music, Irving Berlin and Victor Herbert. This disc is in line with Decca's avowed policy of making available the music that the great majority of the American people love to listen to recorded by the best artists available. It will be interesting to note how many persons will want a recording of the smash hit *White Christmas* by one of the greatest living violinists.

ORGAN



Bach: *Prelude and Fugue in E minor*. E. Power Biggs playing the Baroque Organ in the Germanic Museum of Harvard University. 1-10" disc (V-10-1121). 75c.

It is always a great musical treat to hear Mr. Biggs play upon the Baroque Organ at Harvard—an instrument almost identical with the one on which the great master composed nearly two centuries ago. The present recording gives music lovers this opportunity, and the beauty of it is that they may hear this great music as often as they like and at times that may suit their convenience. The playing and the recording are both superb.

MISCELLANEOUS



American Country Dances. Mrs. Siller (piano) and Mr. Siller (fiddle). Calls by Tiny Clark. 3-10" discs in album. Asch Set A-344. \$2.75.

Square dancing has been gaining in popularity throughout the country for several years and now they tell us that sophisticated New York City is going in for it in a big way. Tiny Clark, the boy who gives the calls on these records, is a featured attraction at the Village Barn in that great metropolis. Mr. and Mrs. Siller, who have been playing at country dances for more than forty years, came down from upstate New York to help the city slickers with their steps.

Perhaps your group will find these recordings of interest. A booklet fully describing each dance is included with this album.

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BOOKS OF MUSICAL INTEREST

Music for the Millions. The Encyclopedia of Musical Masterpieces. By David Ewen. 673 pp. Arco Publishing Co. (New York). Price \$5.

Music for the Man Who Enjoys "Hamlet." By B. H. Haggin. 129 pp. +ii. Alfred A. Knopf (New York). Price \$2.75.

Evenings With Music. By Syd Skolsky. 382 pp. E. P. Dutton & Co. (New York). Price \$3.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The Concerto. By Abraham Veinus. 312 pp. Doubleday, Doran & Co., Inc. (Garden City, N. Y.). Price \$3.50.

The Music Goes Round. F. W. Gaisberg, 273 pp. Illustrated. The Macmillan Company (New York). Price \$3.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

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VOL. 12. NO. 12

FEBRUARY 1945

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50c. per year

WITH THIS issue, the twelfth volume of THE NEW RECORDS is completed, and one of the most difficult years in the whole history of the record industry comes to an end. However, things look much brighter for the future. Mr. Petrillo has been appeased and both Victor and Columbia have been busy recording a long list of important items which will be released beginning next month. The war news from all fronts seems to be getting better and better each day, so that it is not too much to expect, that before another year rolls around, the record manufacturers will be operating on something like a normal basis, with substantial and interesting releases of new recordings appearing regularly every month. When that time comes it is very likely that we will receive again the important recordings made abroad, and that we may list and review them in our pages promptly. This is a feature that many of our readers particularly enjoy and we will resume it just as soon as it is possible.

Despite the lack of interesting material during the last year, THE NEW RECORDS has increased its subscription list considerably. At present we have more subscribers than we have ever had. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty per cent of our subscribers are customers. Anyone is welcome to subscribe by simply sending in the small subscription fee (50 cents per year).

A great many subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss

any issues. If you have already renewed your subscription—many of our subscribers send in their renewals without waiting for the notice—please disregard the renewal blank enclosed.

From the number of requests that we continually receive for back copies of THE NEW RECORDS, it would seem that a great many of our readers are keeping a complete file of these little bulletins. This does not seem so strange when one considers that with such a file a person has a complete list of all of the classical recordings that have been released in America during the last twelve years or to be exact since March, 1933. In addition to the American releases, most of the important foreign recordings have been listed and reviewed.

It occurred to us that some of our new readers, or those of our older readers who did not save their copies, might like to have a file, while back copies are still available. The present issue is the 144th and all except ten numbers are available. We shall be glad to send the 134 available issues to any address postpaid upon receipt of five dollars. Single copies may be had at 5c each or a complete volume of twelve issues for 50c. Each volume began with the March issues.

* * *

Last month we made a serious mistake in pricing Musicraft's album of *Peter and the Wolf* by Milton Cross at \$2.50. The correct price is \$3.50. This error was promptly called to our attention by the Musicraft Corp. and by several dealers. These dealers were caused considerable annoyance by this error and we are deeply sorry. We shall check our prices more carefully in the future.

BUY U. S. WAR BONDS AND STAMPS

IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



The Three Caballeros. Charles Wolcott and his Orchestra. 3-10" discs in album. Decca Set A-373. \$2.75.

As this is being written the new Walt Disney picture, using live talent in conjunction with Mr. Disney's very clever animated cartoons, is making its appearance in the first-run theatres. It is *The Three Caballeros*, the second in the series of pictures designed to promote better cultural relations between Latin and North America. You will recall that in the first picture of this series, *Saludos Amigos*, Donald Duck met his new friend José Carioca, the parrot, and in the present picture they are joined by Panchito, the Mexican rooster, thus *The Three Caballeros*.

The music has the tang of Latin America and several of the tunes are just the sort that you will find yourself whistling without realizing it. Charles Wolcott has added several South American players to the percussion section of his orchestra with telling effect, and pleasing vocalists are heard in several of the selections. All in all, this album will very likely enjoy considerable popularity, especially with those persons who have seen the picture. A very attractive booklet listing the selections and describing the picture is included with this album. The recording has been carefully done and the reproduction is excellent.

Oklahoma—Medley. Andre Kostelanetz and his Orchestra. 1-12" disc (C-7417-M). \$1.

This record is three-fourths Kostelanetz and one-fourth *Oklahoma*. When one first hears this disc he will immediately say, "That's Kostelanetz!" If someone asks what he is playing, one will doubtless hesitate for a moment and say, "Oh! Some tunes from *Oklahoma*."

We assume that the recording was done in a great hurry for the first side of the record ends on a note that leaves one hanging in thin air, and the beginning of the second side brings one down to earth but not at the point where the first side let you off. We hardly think that the public is so anxious to hear Kostelanetz play some of the melodies from *Oklahoma* that time could not have been taken to avoid such an unpleasant break in the music.

Otherwise the recording is satisfactory, and if you would like to hear how Kostelanetz thinks that the *Oklahoma* music should be played, here is your opportunity.

R.

Musical Comedy Favorites. Andre Kostelanetz and his Orchestra. 4-10" discs in album. Columbia Set M-430. \$3.50.

Columbia has selected this item as a "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in January, 1941.

Here is a perfectly grand little album for those who enjoy good musical comedy. Andre Kostelanetz has chosen eight hit tunes, starting with *A Pretty Girl is Like a Melody* by Irving Berlin, the featured number from Ziegfeld Follies of 1919, and ending with Cole Porter's *Begin the Beguine* from Jubilee. Under his sparkling direction they all sound just right—no vocals, thank goodness. Grand music for that gay little supper party, or for the cocktail hour—bright, cheery, but not rowdy.

Liadov: Kikimora, Op. 63. The Halle Orchestra conducted by Sir Adrian Boult. 1-12" disc (V-11-8729). \$1.

A whimsical tone-poem by the celebrated Russian composer, Liadov, played with just the proper restraint and feeling for the fantastic by the Halle Orchestra under the direction of Sir Adrian Boult. Not particularly distinguished music but pleasant to listen to, especially as it is so seldom heard in this country. The reproduction is of the best.

Morales: Enlloró (Voodoo Moon). Carmen Cavallaro and his Orchestra. 1-12" disc (D-15059). 75c.

Here is an odd bit of music with an African tang, which is featured in Warner Brothers' current picture *Hollywood Canteen*. We mention it here because it seems to be sweeping the country and because Carmen Cavallaro does such a swell job at the piano, not because the selection itself has any real musical value. If you would like some hot jazz in the grand manner, here it is.

CHAMBER MUSIC



Brahms: Sonata No. 1 in G, Op. 78. Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). Seven sides, and **Bach: Partita No. 3—Praeludium.** Yehudi Menuhin (violin). 4-12" discs in album. Victor Set M-987. \$4.50.

A dozen years ago, when Victor brought out its first recording of this lovely sonata played by Adolph Busch and Rudolf Serkin, we remember how enthusiastic we were about it. We wish it were still available for comparison with the present version but that is not possible because it was discontinued several years ago and we do not have a copy in our private library—at least we cannot find it there. We must have lent it to some music student who forgot to return it. From memory we would say that the new version, as excellent as it is, is not one bit better from a purely musical point of view. Of course, great

strides have been made in phonographic reproduction in the last decade and the improvement on that score would doubtless be very evident. We do not mean to infer that the present recording, which Mr. Menuhin and his very talented sister made several years ago while they were on a concert tour in Australia, is not an excellent one. However, if you have the Busch-Serkin version in your library we suggest that you make a comparison before you replace it with the new album.

The *Sonata in G major* was the first of the Brahms' works in that form—the first to be published, that is, for he is said to have written others which he subsequently destroyed. It is sometimes called the "Rain Sonata," because, as Specht says, "the rhythm of the soft rain thrumming against the windows dominates the whole first and last movements." It is grave and tender and touched with melancholy, but it is by no means gloomy. There is sorrow and pain in the work, but it is sorrow and pain seen in retrospect—the gentle, not too poignant, and perhaps even oddly pleasant, pain that memory now and then evokes. In the Adagio—a lovely movement, with its two-part melody for the violin—there is a suggestion of a funeral march. "Is it," asks Walter Niemann, "the thought of the Rhine, and of Schumann's tragic death, which at this point casts its shadow over this movement, with its Schumannesque depth of feeling and simplicity?"

The final side of this set contains the extremely difficult Bach *Praeludium* for unaccompanied violin which Mr. Menuhin takes with ease and displays the great technical skill which is his.

Lovers of fine chamber music will find this a highly satisfying album. The reproduction throughout has been achieved with rare fidelity.



R.

VOCAL

Songs and Spirituals. Marian Anderson (contralto) with piano accompaniments by Franz Rupp. 4-10" discs in album. Victor Set M-986. \$3.50.

There are going to be many people who will cast a glance of disapproval at this little collection of songs by Marian Anderson. There will be the usual anguished cries claiming that she should not have wasted her time and talent on trifles; that she might have recorded a Schumann song-cycle or some arias from Bach's cantatas; that this collection is a badly assorted hodge-podge.

All these criticisms will have a modicum of truth in them. And yet we were not sorry that Miss Anderson had collected these widely divergent numbers in a small album, for they are numbers which have not only been characteristic of her programs for many years, but some of them serve to present the singer—one of the most serious and imposing artists now before the public—in a lighter vein, and to strengthen

the fact that she can also be a singer of versatility and charm.

The present album, with its excellent reproduction in color of Miss Anderson's head, which appears on the cover, contains nine songs in all, two of them recorded for the second time.

Massenet's *Elegie*, which occupies the first side, is a rather matter-of-fact performance, though tonally excellent. Our favorite recording of this song is still the one Georges Thill made for French Columbia. Miss Anderson's silvery tones are enhanced by the suave viola obbligato of William Primrose in the Massenet song, as they are also in Rachmaninoff's *When Night Descends*, a song that could stand a little more passionate and ardent treatment than it here receives.

Undoubtedly the most interesting and also the best record in the present collection is Brahms' lovely *Die Schnur, die Perl an Perle*. This enjoys the distinctive and individual interpretation that Miss Anderson always brings to the music of Brahms.

Two encore songs, practically inevitable on the singer's programs, are Charles Gilbert Spross' ever attractive *Will o' the Wisp*, which Miss Anderson has made her own, and Liza Lehmann's amusing *The Cuckoo*. Certainly Miss Anderson's biography on wax would be far from complete had she not seen fit to record these two musical morsels, which are so associated with the final moments of her concerts.

In *Comin' Thro' the Rye*, we find that Miss Anderson's Scotch lass is a pretty serious young lady, quite lacking in the archness with which both Patti and Melba used to invest her, to the joy of their audiences. But the singer's singing of the spirituals is beyond criticism in its authenticity. *Hard Trials* is a fine example, and a welcome addition to the list; *My Soul's Been Anchored in the Lord* and *Dere's No HIDIN' Place Down There* have both been recorded previously by the singer during the early electrical period. She now takes the first much faster and at a better tempo, while the humorous elements of the second are emphasized in this new version, which is technically and vocally superior.

Franz Rupp plays the accompaniments with unusual clarity and rhythmic sense, sounding in just proportion to Miss Anderson's voice.

MAX DE SCHAUENSEE.

Monteverdi: May Sweet Oblivion Lull Thee. Doris Owens (contralto) with harpsichord accompaniment by Frederic Jackson. One side, and **Purcell: Rejoice in the Lord Alway.** Choir, Strings and Harpsichord of the Bach Cantata Club, London, conducted by Kennedy Scott. 1-10" disc (C-DB-500). \$1.25.

A few copies of this unusual little disc have presently arrived from England. It contains some very pleasing and interesting 17th century music sung in the tradition of its period. Both selections have been splendidly recorded.

Authentic Hillbilly Ballads. Sung by Red River Dave, Esmereldy, and others. 5-10" discs in album. Musicraft Set No. 60. \$3.

The title of this album fully describes its contents. The ballads are authentic as evidenced by the old favorites, among which will be found: *The Convict and the Rose*; *The Death of Floyd Collins*; *Altoona Freight Wreck*; and *Seven Years With the Wrong Woman*. Red River Dave and the others sound authentic to us, too, although we do not claim to be an authority on the folklore of the Hillbilly.

CHORAL



Jesus Christ Is Risen Today. One side, and **Jesus, Lover of My Soul.** St. George's Chapel Choir, Windsor, with organ, conducted by Sir Walford Davies. 1-10" disc (C-DB-749). \$1.25.

For All the Saints. One side, and **The Church's One Foundation.** St. George's Chapel Choir, Windsor, with organ, conducted by Rev. E. H. Fellowes. 1-10" disc (C-DB-1206). \$1.25.

Stanford: Magnificat in G. One side, and **Walmisley: Magnificat in D minor.** St. George's Chapel Choir, Windsor, with organ, conducted by Dr. E. H. Fellowes. 1-12" disc (C-9174). \$2.

Davies: Lord, It Belongs Not To My Care. One side, and **Psalm 23 and 121.** St. George's Chapel Choir, Windsor, with organ, conducted by Sir Walford Davies. 1-12" disc (C-DX-166). \$2.

A small shipment of English Columbia records was received recently and among them were these very excellent recordings of St. George's Chapel Choir. It seems unnecessary to comment on them further than to say that they are recordings of one of the outstanding British male choirs and that all of the selections are sung in the true tradition of the Church of England. As the recordings were made in St. George's Chapel, Windsor, one has the feeling that he is present in that famous church listening to its beautiful choir.

Handel: The Messiah—Hallelujah Chorus. One side, and **Handel: The Messiah—Worthy is the Lamb.** The Sheffield Choir conducted by Dr. Henry Coward. 1-12" disc (C-9068). \$2.

Both sides of this imported disc give us the impression of a rather good choir at rehearsal. We venture the guess that Dr. Coward is directing the singers from the piano, for all of the cues are given by that instrument. A few rather weak string players add their bit to the accompaniment. The singing of the choir itself is satisfactory. As far as we can see, the only value this disc has is that it contains two recordings of the famous Sheffield Choir. Collectors of choir records may wish to add it to their libraries. Others are warned to listen before they purchase.

Bach—arr. Whittaker: Jesu, Joy of Man's Desiring. One side, and **Brother James' Air (Marosa).** Choir of Girls from Mary Datchelor School, Camberwell, England. 1-10" disc (C-DB-1615). \$1.25.

Two charming little selections by a splendidly trained girls choir are contained on this imported disc. Except for straying off the key at one point in the very difficult *Brother James' Air*, both renditions are excellent—note the clear-cut diction throughout. A record of a girls choir is a novelty and this is a very pleasing one.

PIANO



Chopin: Ballade No. 3 in A flat major, Op. 47. Eileen Joyce (piano). 1-12" disc (C-DX-976). \$2.

Ravel: Jeux D'Eau. One side, and **Chopin: Etude in E major, Op. 10, No. 3.** Eileen Joyce (piano). 1-12" disc (C-DX-1002). \$2.

Mozart: Sonata No. 12 in F major, K.332. Three sides, and **Mozart: Romance in A flat major, K. anh. 205.** Eileen Joyce (piano). 2-12" discs (C-DX-1034 and C-DX-1035). \$4.

Grieg: Ballade, Op. 24. Eileen Joyce (piano). 2-12" discs (C-DX-1116 and C-DX-1117). \$4.

In a shipment recently received from England were a few copies of each of the records listed above. They are examples of the artistry of Eileen Joyce, the Australian pianist, who gained fame in England through her first phonograph record. Miss Joyce spent her early childhood in the Bush in Western Australia. Her first piano was one that her father bought her for five dollars from the owner of a small drinking saloon. The saloon-keeper felt that it was not good enough for his place and he was glad to get rid of it. Her mother, who could play a little by ear, was her first teacher and her first piece was *The Campbells Are Coming*. While attending a convent school at Perth, both Percy Grainger and Wilhelm Bachaus heard her playing, and both thought that she should be sent abroad for study. Miss Joyce had no funds for this purpose and so the manager of a music-hall in Perth arranged a tour for her and the money was raised. Her repertoire at that time consisted of a Liszt rhapsody and two Moszkowski pieces.

Miss Joyce went to Germany and studied there for a short time but was not happy, because she knew not a word of German and was entirely alone in a strange country. She came to England and after some little success, mostly on radio programs, she took a position as a teacher in a boys' school. However, she kept up her music by practicing in private, and one day went to a recording studio with the idea of making a recording at her own expense. The manager of the studio was impressed with her ability and offered to have the record issued commercially. The

disc contained Liszt's *Etude in F minor* and Schlozer's *Etude in A flat*. It made gramophone history, for it was the largest selling piano record of the year. This occurred in 1933 and ever since Miss Joyce has been a prime favorite with the gramophone fans in England. She has made many recordings but few of them have been available in America.

We do not feel that Miss Joyce is among the first-grade pianists of our time but she does have a refinement and sincerity in her playing that many persons find most attractive. The recordings listed above will give our readers ample opportunity to appraise Miss Joyce for themselves. R.

Kreisler—arr. Rachmaninoff: *Liebesfreud*. One side, and **Schubert**—arr. Liszt: *Serenade*. Sergei Rachmaninoff (piano). 1-12" disc (V-11-8728). \$1.

As we listened to *Liebesfreud*, we had the impression that Rachmaninoff had come into our home and sat down at the Steinway and played this delightful little piece with sincerity and not the slightest affectation, but when we turned this disc over and heard what Liszt had done to Schubert's lovely *Serenade*—well, he had made a Hungarian Rhapsody out of it and Rachmaninoff certainly gave it the works. The first selection had the element of refinement but the latter, in our opinion, bordered on vulgarity. We had never heard Liszt's arrangement of the *Serenade* before and it was quite a shock to us, to say the least.

VIOLIN



Rossini: *Il Barbiere di Siviglia*—*Largo al Factotum*. One side, and **Gweedore Brae**. Jascha Heifetz (violin) with piano accompaniment by Milton Kaye. 1-12" disc (D-29153). \$1.

Mr. Heifetz gives us an unique performance of the famous "Figaro! Figaro!" aria from *The Barber of Seville* on his fiddle—skillfully played harmonics and short pizzicato passages bring out the humor of the piece in rare fashion. Clever beyond words, best describes Mr. Heifetz's efforts. A sentimental folk song, feelingly played, occupies the reverse side of this pleasing disc.

Wieniawski—arr. Auer: *Capriccio-Valse, Op. 7*. One side, and **Wieniawski**: *Romance* (from Concerto No. 2, in D minor, Op. 22). Erica Morini (violin) with piano accompaniment by Max Lanner. 1-12" disc (V-11-8731). \$1.

Two soulful little pieces for violin are impeccably played by Miss Morini on this disc. The *Capriccio* is splendidly recorded, but on the record we played the *Romance* was marred by a high degree of surface noise and none too clear reproduction. Better check this disc for these faults.

OPERA



Scenes from Wagner Operas. Lauritz Melchior (tenor) and Kirsten Flagstad (soprano) with orchestral accompaniments. 5-12" discs in album. Victor Set M-979. \$5.50.

Wagner: *Tristan und Isolde*—Love Duet. Lauritz Melchior (tenor) and Kirsten Flagstad (soprano) with San Francisco Opera Orchestra conducted by Edwin McArthur. Four sides, and **Wagner**: *Lohengrin*—In fernen Land. Lauritz Melchior (tenor) with Philadelphia Orchestra conducted by Eugene Ormandy. One side, and **Wagner**: *Tannhäuser*—Dir Töne Lob! Melchior (tenor) with Victor Symphony conducted by McArthur. One side, and **Wagner**: *Tannhäuser*—Rome Narrative. Melchior (tenor) with Victor Symphony conducted by McArthur. Two sides, and **Wagner**: *Siegfried*—Hammer Song. Melchior (tenor) with Victor Symphony conducted by McArthur. One side, and **Wagner**: *Der Fliegende Holländer*—Steerman's Song. Melchior (tenor) with chorus and Victor Symphony conducted by McArthur.

Victor has chosen a number of operatic selections featuring the premier Wagnerian tenor, Lauritz Melchior, all of which have been available before, and has made up this album. The only new recording is that of "The Rome Narrative" from *Tannhäuser*, which is presently listed with the accompaniment by the London Symphony Orchestra conducted by Albert Coates. The new version has an accompaniment by the Victor Symphony Orchestra conducted by Edwin McArthur. Now that Victor is in a position to make new recordings, it is not likely that it will be necessary to select a group of those already available and make up an album to pad the monthly list. However, for those persons who would like a collection of the best recordings of Melchior, this album makes a very attractive item.

MISCELLANEOUS



Dvorák—arr. Kreisler: *Songs My Mother Taught Me, Op. 55, No. 4*. One side, and **Dvorák**—arr. Kreisler: *Negro Spiritual Melody* (from the Largo of the "New World" Symphony). William Primrose (viola) with piano accompaniment by Franz Rupp. 1-12" disc (V-11-8730). \$1.

These well-known tunes make very pleasant listening—nice music for a quiet hour of contemplation. Mr. Primrose might have selected pieces of a more distinguished character, especially as so few of the recordings of this fine artist are available. If you are troubled with insomnia the present selections are indicated.



BOOKS OF MUSICAL INTEREST

Evenings With Music. By Syd Skolsky. 382 pp. E. P. Dutton & Co. (New York). Price \$3.

Adventures in Symphonic Music. By Edward Downes. Decorations by John O'Hara Cosgrave, II. 323 pp. Farrar & Rinehart (New York). Price \$2.50.

The Conductor Raises His Baton. By William J. Finn, with a foreword by Leopold Stokowski. x + 302 pp. Harper and Brothers (New York). Price \$3.75.

This Modern Music. By John Tasker Howard. 234 pp. Thomas Y. Crowell Co. (New York). Price, \$2.50.

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Music for the Man Who Enjoys "Hamlet." By B. H. Haggin. 129 pp. +ii. Alfred A. Knopf (New York). Price \$2.75.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Aeche, B—Brunswick, BL—Bibletone, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargall, MU—Musierraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okoh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, S—Sonora, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timoly, and V—Victor.